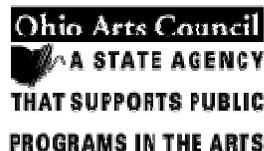




Careers in the Arts Resource Workbook

Exploring Inclusive Ways for Artists
With and Without Disabilities to Build
and Enhance Their Careers





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If you would like a copy of this resource workbook in an alternative format please contact VSA Ohio.

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VSA Ohio is a member of the international network of VSA, an affiliate of the John F. Kennedy Center for the Performing Arts. VSA is creating a society where people with disabilities learn through, participate in, and enjoy the arts. The content of this workbook was developed in part through funding provided by VSA, under an award from the U.S. Department of Education. However, the content does not necessarily reflect the policy of the U.S. Department of Education and endorsement should not be assumed.

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Introduction

Welcome to the Careers in the Arts Workbook! A career in the arts is an opportunity to reward your creative spirit and maximize individual expression, independence and quality of life. Drawing upon individual creativity provides a sense of accomplishment and personal value. There is also a great sense of connection that comes from working in the arts – with your community, with fellow artists, with the individuals who view and purchase your work.

Since 2005, **VSA Ohio** (previously VSA arts of Ohio and Very Special Arts Ohio), the Ohio Arts Council, and other partners have come together to explore and evaluate the challenges and barriers faced by people with disabilities when entering the artistic and creative industries. These organizations embarked on an initial ten-month process to suggest strategies for making the arts more accessible.

A committee comprised of leaders from arts, service and recovery organizations, along with artists and educators began the process of planning a one-day career forum and compilation of a workbook to help begin or advance artistic careers and professional development opportunities throughout the state. This process continues in 2010 with the latest revised edition of the Workbook.

Results from the initial Career Forum and numerous subsequent professional development sessions, along with resources and extensive research collected along the way have been combined in this workbook. The publication, *Putting Creativity to Work*, compiled by VSA in 2000, was consulted and many of the tools from that resource have evolved in this workbook. Information presented during the National Summit on Careers in the Arts for People with Disabilities (July 2009, Washington, DC) has also informed the content of this resource.

In 2010 the arts are considered part of what is called the *Creative Economy*. Jobs in the arts come in many shapes and sizes in the non-profit, for-profit, and government sectors. Artists are unlike traditional professionals, who make a living with just one job. Instead, they piece together streams of income from any number of opportunities. Artists may juggle regular part-time work in a community theater troupe and as a cashier in a museum gift shop with intermittent contract work teaching children how to learn through the arts in classrooms. This balancing act is difficult for all artists, but presents additional challenges - and rewards - for individuals with disabilities. *Careers in the Arts* has been updated with these obstacles specifically in mind.

It is the hope of VSA Ohio, the Ohio Arts Council, the Ohio Developmental Disabilities Council, and the advocates and administrators working in the arts and disability communities throughout Ohio that this workbook will become a tool to help current and future artists advance their careers. We wish you well in your pursuit of a creative career.

1. Barriers

When asked what barriers people with disabilities must overcome, their answers vary widely. Answers become more focused when asked the same question in reference to career paths. Notable barriers include access, education, finances, marketing, professional development, and social networking.

While everyone faces these challenges, they may be compounded for people with disabilities and seem like immovable barriers.

Overcoming these barriers requires hard work, dedication and persistence. The first step in any person's advancement is to be honest and recognize barriers that lay ahead. When planning anything, it is important to first list goals then develop steps designed to attain those goals. Tools in the following chapters will help with these steps, beginning with a self-assessment and working through creating a resume, portfolio and a business plan.

A group of artists identified the following barriers they must confront on a regular basis:

Access

- Accessibility of artist spaces; having room for setups
- Finding alternative ways to "sell" yourself other than traditional methods
- Family support and follow through; respect
- Transportation of large art pieces as well as yourself
- Lack of or difficulty finding collaborative activities and sources

Awareness

- Learning about community organizations for the arts in your area
- Raising awareness of artists with disabilities in the general arts community.
- Understanding the requirements of the arts community
- The community stigma of artists with disabilities
- Finding assistance to help you focus and an employer to understand the creativity

Communication

- Getting exposure for artwork
- Networking
- Finding an audience and outlets for your work
- Difficulty finding mentors and peers needed for support

Financial

- Finding or lack of funding for arts groups
- Finding or lack of money for supplies and equipment to make art
- Receiving grants from state, regional, and local arts councils
- Cost of reproduction of artwork and promotional materials
- Information for service providers about monetary compensation
- Balancing income and benefits

Professional Development

- Technical assistance and professional development in computer skills for grant applications and developing an online presence
- Technical assistance for marketing and understanding market demands
- Collaboration and connections with different artists
- Available Assistive Technology
- A deficiency of opportunities for people with disabilities in the community
- Getting new ideas through the creative process
- Practicing your artwork

Teaching

- Family support, follow through, respect
- Finding an agent or becoming an agent if you have the ability
- Professional development for artists teaching in and through the arts

You can see that obstacles and challenges await everyone. Although solutions for any of these barriers don't come easily, overcoming them is very possible. In the following sections of this workbook, you will have the opportunity to learn about yourself through self-assessment and find answers to many of your questions. You will also be guided through the job search process and be provided with numerous resources.

A creative career requires hard work and persistence- don't let setbacks or delays steer you off course. This workbook provides resources and tips to keep you on track.

2. Considering a Creative Career

This section is for people who are just beginning to consider pursuing a career in the creative economy. This self-assessment considers your:

- Skills
- Values
- Needs
- Interests
- Personality
- Work Experience
- Education

A final section helps you sum it all up and look forward.

If you are still reading and are dedicated to pursuing your artistic career, it's time for the next step. In this section you will evaluate yourself, your working habits and your past work history.

Why do you want to work in the arts? Your answers will guide the next steps towards achieving your goals. If you already have a clear goal in mind, these exercises will help organize your thoughts and prepare you to search for a creative career.

Ask yourself the following questions:

- How much time, energy, and money am I willing to devote to prepare myself for this career?
- How will I assert myself to be proactive and prepared for setbacks, obstacles, and difficult people that will challenge me from reaching my goal?
- What excites me? What will I enjoy about an artistic career that other careers can't provide?
- How will I piece together an income from multiple sources?
- How can I balance my benefits income with other earned income?

Knowing yourself (strengths, weaknesses, needs, goals, etc) will help you create the documents needed to apply for jobs – an artist statement, resume, cover letter, and portfolio. The following pages will help you answer the questions on this page, assert yourself during interviews, and market your art and self.

SKILLS

Consider these skills:

- | | |
|-----------------------|-------------------------------|
| Creativity | People skills |
| Imagination | Technology |
| Artistic ability | Time management |
| Organization | Concentration |
| Relate to people | Focus |
| Written communication | Attention to detail |
| Verbal communication | Marketing Knowledge |
| Flexibility | Self-motivation |
| Meet deadlines | Command of language & grammar |
| Sensitivity | Interview |
| Intuition | Research |

What other personal and professional skills do I have?

_____	_____
_____	_____
_____	_____

What are my strengths and weaknesses?

Strengths	Weaknesses
_____	_____
_____	_____
_____	_____
_____	_____

What skills do I want to use on the job?

What skills do I still need to acquire?

List key skills to emphasize for a resume or biography statement.

VALUES

Review the values from the list below and circle those that you find most important and rewarding. These are values you will want to pursue and include in a creative career.

- | | |
|-----------------|---------------------|
| Beauty | Creativity |
| Freedom | Helping others |
| Personal growth | Success |
| Being loved | Excellence |
| Friendship | Integrity |
| Power | Wealth |
| Civic Duty | Fame |
| Happiness | Learning |
| Recreation | Wisdom/Intelligence |
| Commitment | Family |
| Health | Love |
| Status | Work |

Additional values you hold not listed:

_____	_____
_____	_____
_____	_____

NEEDS

Full time employment in the arts is not always available. Most artists piece together income from a variety of jobs. This means that income is often incomplete or sporadic, especially as you are establishing yourself and beginning to market yourself.

Think about the financial services you need to maintain your lifestyle.

How much money do I need to make? (Housing, utility, transportation and food costs)

How regular does my pay need to be? (Weekly, monthly or sporadically related to the completion of projects and deadlines)

What benefits do I need? (Health insurance, vacation, disability, for yourself or dependants?)

Do I have other sources of income to support me while I get started?

INTERESTS

You want a profession that is interesting, challenging, and rewarding. Your interests can help inform what career paths you pursue and goals you set.

How do I spend my free time? (Examples: gardening, photography, knitting)

What have I wanted to do, but never tried?

What tasks, jobs, academic courses and other activities have I most enjoyed? (Examples: acting class, leading a group discussion, mathematics)

Why do I want a career in the arts?

PERSONALITY

What personality traits do you possess that will help on the job? (Examples: patience, communication, organization)

What personality traits do you have that might be a challenge with your work? (Examples: shyness, impatience, disorganization)

How might your personal work style influence your career choice? Will you lead others, be better suited as part of a team, or work best independently?

How might your personality affect how you get along with co-workers? (Examples: collaboration, giving/receiving instructions)

WORK EXPERIENCE

You will have the opportunity to consider the details of your work later in the resume section. For now, consider your work experience broadly. You will have learned valuable things about yourself, work style, and environments in which you thrive from student, part-time, seasonal, and/or full-time jobs.

What jobs have I held?

What duties did I perform in those jobs? (Examples: clerical, event planning)

What kinds of people did I like working with?

What kinds of job settings do I work well in? (Examples: fast-paced office, at home, community organization, school, etc)

How do I like my work-day structured? (Examples: flexible hours, mornings, evenings, 9-5, etc.)

In what ways are you effectively challenged and rewarded on the job? (Examples: financially, verbal acknowledgement, advancement, sense of a job well done)

EDUCATION

What education and training do I have? (List everything, even if you don't think it will apply to a specific job you might have in mind. Include professional development workshops, high school, college, and vocational training)

What additional skills or education do I need and want? (Example: computer technology training, completion of a degree, a class in graphic design)

What resources will I need to achieve additional skills? (Examples: vocational training centers, libraries, employment service organizations, money)

SUM IT ALL UP

Review your answers to the previous questions.

What am I really good at doing? (Consider the skills you have identified, job duties performed, and interests)

Based on your responses, what skills, values, needs and personality traits will influence your career choice?

Do you notice any themes in your interests and values? A clear theme can guide you towards jobs that will be rewarding. Consider:

- Helping others solve problems
- Creating something new
- Working with your mind
- Working with your hands
- Leading or organizing others
- Working by yourself
- Working in teams
- Doing structured activities
- Solving difficult problems
- Managing events

What **THEMES** do you notice about yourself?

What are your career goals?

3. Preparing for a Creative Career

Now that you have reflected on yourself, your values, skills and needs, it's time to begin preparing for the job search. Good preparation is important, as is showing your eagerness and passion about your career. How you present yourself in your printed materials will weigh strongly on how many gallery opportunities, shows, festivals, and grants you are able to line up. The following documents are designed to help the art world and others get to know you. They are typically required for applications to employers, galleries, and presenting organizations.

- Biographical statement
- Artist Statement
- Resume
- References and Contacts
- Cover Letter
- Portfolio
 - Tips for Photographing your Artwork, © VSA

This section also includes:

- Searching for a Creative Career
- Interview Basics
- Product & Marketing
 - Build an On-Line Presence
 - *Marketing Your Art 101*. By Jennifer Sadler, Greater Columbus Arts Council
- Self-Employment
- Developing a Business Plan

BIOGRAPHICAL STATEMENT

A biographical statement is used by all visual and performing artists to provide a summary of your interests, skills, experience, and goals. It is helpful to write this last after you've gathered all your professional documents.

It's best to keep this document brief and no more than 250 words. Biographies are used for things such as snapshots on websites, gallery descriptions and catalogs, and conference presentation booklets.

Sample Biography

Ruth Weisberg is an artist who works primarily in painting, drawing, and printmaking. She is the Dean of Fine Arts at the University of Southern California, and she previously served as Chair of the Studio Arts Department 1986-87 as well as Acting Associate Dean for the School of Architecture and Fine Arts for two years. She received her bachelor and master degrees from the University of Michigan, as well as a Laurea in Painting and Printmaking from the Accademia di Belle Arti, Perugia, Italy.

Recent honors include visiting artist at the American Academy in Rome in 1995, 1994, and 1992; National Endowment for the Humanities Summer Seminar 1994; a Senior Research Fulbright for Italy in 1992; the Distinguished Artist of the Year Award, Fresno Art Museum, 1990. Weisberg was also President of the College Art Association in 1990-92.

As an artist, Weisberg has been a particularly active exhibitor with over sixty solo and 150 group exhibitions. Weisberg's work is included in 50 major museum and university collections, including: the Bibliotheque Nationale of France, Paris; Istituto Nazionale per la Grafica, Rome, Italy; Los Angeles County Museum of Art; and the Metropolitan Museum of Art, New York.

Weisberg has two children, Alicia Weisberg-Roberts and Alfred Weisberg-Roberts, and lives with her husband Kelyn Roberts in Santa Monica, California.

ARTIST STATEMENT

National Association of Independent Artists, *Artists Information Statement*,
<http://www.naia-artists.org/work/statement.htm>

The intent of the Artist Statement is positive and educational. The following artist statements illustrate informative and complete statements.

The objectives of the Artist Statement are to identify, inform, and educate. It should succinctly and clearly describe information about the artist's work that might be important to consumers, judges, show committees, or other artists. As an educational tool and conversation starter, it should ensure that the viewer understands what is being seen, who made it, and how it was produced.

The following criteria should be satisfied in all statements:

- **A photograph of the artist and contact information.** The photograph may be a portrait but it is preferable to show the artist at work. It is important that the artist is identifiable.
- **Identification of medium and processes/techniques used.** This should be simple - certainly not a disclosure of trade secrets or proprietary processes.
- **Explanation of how the work is produced.**
- **If paid employees, assistants or apprentices are used,** a concise description of their involvement should be included. If you don't use assistants or apprentices, state that none are used.
- **Identify materials and methods of handling** those materials. This need not entail disclosure of proprietary processes.

Do not include resume information such as awards, exhibitions, collections, activities, etc.

Other educational information can be included, but the overall statements should not exceed one (1) page.

Sample: Solo Artist

Medium: Photography

To maintain the highest standards, I personally perform all the creative aspects involved in my work. I expose each photograph utilizing available light to capture the natural color and beauty of the subject. No filters or additional lighting is used during my image taking. I print each photograph utilizing traditional darkroom techniques and work only from large format (4" X 5") or medium format (6cm. X 7cm.) color negatives. These larger negatives have superior clarity resulting in a much sharper print. Each photograph is then mounted and matted using acid-free museum board. I do all this work personally without the use of any apprentices or assistants.

Sample: Artist with Assistance

Medium: Painting

This Chicago area artist does surrealistic work focusing on city and suburban life. Her paintings reflect a fascination with architectural spaces and the unexpected solitude as well as human activities that occur in them. From this interest her work has evolved to explore the relations between imagination and reality in an urban environment. The process begins with an idea of a place, real or imaginary, and then she will scout out locations for subject matter to be used in the piece. The work proceeds through a series of sketches to a full-sized drawing, which is transferred to canvas. Her technique for the actual paintings involves building up areas of color through the application of many thin layers of transparent paint to achieve vibrant color effects. The artist employs a part time studio assistant, typically an art major at a local college, to help with the many tasks on the work and in the studio that are outside of the creative process.

Sample: Collaborative Work

Medium: Wood

From the first design ideas to the last finishing steps, Fred and Ginger Morado work on each and every piece to emerge from our very small shop. Both artists have the skills necessary to do any job that is required at any step in the process. Collaboration is another word for a synergistic working environment that has developed over the course of 20 years of working together. No assistants are employed in the creation of our work except for occasional help from our teenage son (sanding). routers, jointer, planer, sanders and many hand tools) we attempt to create objects that are a pleasure to live with. We use many different

Sample printed and formatted Artist Statement

From the National Association of Independent Artists

ARTIST INFORMATION STATEMENT**BELLA BEAUCART**

201 Zonhoven St.
Antwerpen, Flanders
555-345-7384
555-345-1138 (fax)
bella@beaucart.com
www.beaucart.com

**MEDIUM: Painting**

I am the sole creator of each of the egg tempera paintings on display. My son prepares the smooth wooden panels on which I paint and assists me in grinding the pigments that I use to make my paints.

Egg tempera paint is a mixture of raw, dry pigments blended first with small amounts of water and then with egg yolk. The yolk helps the paint flow smoothly and, after it dries, binds the pigments to the wooden panel surface. The application of the egg tempera paint on the panel is a very slow and deliberate process. I use small, pointed brushes to lay in the first thin strokes of color. I cover the entire surface with a network of these paint strokes and often build up several layers of paint. Egg tempera generally does not yellow or darken with age, and unlike oils, requires no finishing varnish or sealant. The history of the egg tempera medium, which can be traced back to the ancient Greeks, is testimony to its longevity and its beauty through the ages.

My subject matter originates from my memory and my imagination. I first develop my ideas through a series of sketches, and then draw the chosen composition directly on the prepared wooden panel using charcoal. I begin painting the thin layers of color, then gradually build subsequent layers of paint until I achieve the desired color density over the entire surface.

Please feel free to ask any questions about my paintings or about my egg tempera process.

Bella Beaucart

RESUME

A resume has numerous sections that demonstrate your qualifications for the job or show to which you are applying. A resume should be a snapshot of your professional life in 1-2 pages, depending on your years of experience. The following information, when pertinent, may be included on a resume:

- Name & contact information
- Objective
- Education & Professional Development
- Work Experience
- Activities & Volunteer work
- Honors & Awards
- Presentations & Publications

Name and contact information should be easy to read at the top of the document. If you don't already have one, use a free email program to create a professional email address such as FirstLastName@gmail.com

Objective is an optional, first section and outlines the goals you wish to achieve by obtaining the position. This 1-3 sentence introduction will likely vary with each application and should align with your skills to give the employer a quick idea of your interests. For example:

- A full time position in a fast paced publishing house where I can make use of my creative editorial abilities and interests.
- I would like to use my artistic skills and experience teaching children to develop new arts integration lesson plans that enhance student learning in and through the arts.

Write your own Objective.

Presentation matters. Be sure the document is well-formatted. You and a friend or professional colleague should edit the document to correct spelling and grammar errors. Use easy to read fonts and do not use smaller than a 10 point font.

Education and Professional Development

The first major section of a resume will list your education and professional development. Professional development can include any class, workshop or training you have completed. Start with the most recent and work back.

#1 _____

Location (city/state) _____

Dates _____

Degree/Specialty _____

Skills Gained _____

Honors/Awards _____

#2 _____

Location (city/state) _____

Dates _____

Degree/Specialty _____

Skills Gained _____

Honors/Awards _____

#3 _____

Location (city/state) _____

Dates _____

Degree/Specialty _____

Skills Gained _____

Honors/Awards _____

#4 _____

Location (city/state) _____

Dates _____

Degree/Specialty _____

Skills Gained _____

Honors/Awards _____

Work Experience

The next section of a resume lists your work experience chronologically – with the most recent position at the top. Use this section to demonstrate your experience, but if you have held many jobs they might not all need to be included. Include the work experiences that relate to the job for which you are applying.

Position #1 _____

Location (city/state) _____

Job Title _____

Dates Employed _____

Responsibilities _____

Skills Used _____

Achievements _____

Position #2 _____

Location (city/state) _____

Job Title _____

Dates Employed _____

Responsibilities _____

Skills Used _____

Achievements _____

Position #3

Location (city/state) _____

Job Title _____

Dates Employed _____

Responsibilities _____

Skills Used _____

Achievements _____

Position #4

Location (city/state) _____

Job Title _____

Dates Employed _____

Responsibilities _____

Skills Used _____

Achievements _____

Activities and Awards

List any community activities and volunteer work you participate. Next list awards you have received. This section demonstrates your involvement, interests, and successes.

Activity #1 _____

Date _____

Location _____

Details _____

Activity #2 _____

Date _____

Location _____

Details _____

Award #1 _____

Date _____

Location _____

Details _____

Award #2 _____

Date _____

Location _____

Details _____

SAMPLE ARTIST RESUME*

Richard Anderson

1234 West 67 St. | Carlisle, MA 01741 | 123-456-7890 | richardanderson@gmail.com

Education

ABC Institute of Art and Design, xyz, Ca, May 20XX

Bachelors in Art Education and Design

Art Education Major GPA: 3.45; Overall GPA: 3.32; Honor Society 20XX - 20XX

Study Abroad, University of England, England, London, Spring 20XX

Completed courses in Art Design, Art History, Art Education, Art Composition

Relevant Experience

XYZ, California, CA, Summer 20XX

Program Assistant

- Researched funding resources and prepared grant applications
- Created mural along with affected families depicting aftermath of 911
- Organized gala celebration and auction to increase funding opportunities

ABC, California, CA, Summer 20XX

Intern

- Supervised pre-school groups in developing personal art scrapbooks
- Aided children of ages between 5 to 8 in creative process using collection of Spanish paintings
- Maintained and posted new exhibits online

Modern Art Museum, California, CA, Summer 20XX

Tour Guide

Additional Experience

ABC Institute of Art and Design, xyz, CA, Spring 20XX

Student Art Competition

Volunteer Experience

California Public Interest Group, California, CA, Summer 20XX

Co-Curricular Activities: Paris Monthly Newsletter, Paris Institute, Fall 20XX

Art Designer

Special Skills/Travel:

- Excel, Microsoft Word, PowerPoint, Photoshop, Access, PC and Mac, Internet.
- Traveled to London, Barcelona, Paris, and Rome.
- Proficient in written and spoken German.

*This document was reprinted from www.bestsampleresume.com, where more templates can be found.

REFERENCES & CONTACTS

An employer may request professional references from people and supervisors who are familiar with your work. If professional references are not requested then references from personal friends and associates are acceptable. Make sure that you ask permission of every reference you provide and notify them each time you have applied for a position. Choose individuals who you've had positive experiences with and can speak to your strengths. Use the space below to gather reference contact information.

Reference #1

Name _____

Title _____

Business/Organization _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Email _____

Reference #2

Name _____

Title _____

Business/Organization _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Email _____

Reference #3

Name _____

Title _____

Business/Organization _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Email _____

Reference #4

Name _____

Title _____

Business/Organization _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Email _____

COVER LETTER

A great cover letter is essential to getting your resume noticed. Always write a letter focused on the specific position you are applying for. Highlight the strengths and qualifications you will bring to the position. Keep the letter brief; never write more than a page. Be professional, but enthusiastic. Employers want to see your commitment, dedication, and heart.

Your letter should convey to the business, employer, gallery, etc. that you are the best candidate for the position or opportunity you are seeking to pursue. Highlight strengths and qualities that demonstrate your readiness and connect you to the organization personally. Why are you pursuing this opportunity? Are you passionate about the organization's mission?

Helpful hints:

- Use a clear, easy to read font (the same one used for your resume).
- Keep punctuation consistent throughout the document.
- Use templates in word processing programs such as Microsoft Word to help with style and consistency.
- Print your documents on good quality paper. Cream or gray colored paper stock makes a nice presentation.

The next page outlines the format and structure for a basic cover letter, and two sample letters follow.

ACTION STEP!

Create your first resume and cover letter. From what you have learned so far and by reviewing examples on the following pages you should be able to draft a well written resume and cover letter. Edit your documents carefully and be sure to have someone else edit them too. Carefully check for grammar, spelling, and formatting.

Sample Format for a Basic Cover Letter:

Mr. John Blank, Title
Company
Street Address
City, State Zip Code

Date

Dear Mr. Blank:

First paragraph - tell why you are writing; name the position, field, or general vocational area about which you are asking. Tell how you heard of the opening or organization. If you are planning to relocate to the area, mention that!

Second paragraph - refer the reader to the enclosed resume. Mention the qualifications you think would be most appropriate for the position and/or organization. Briefly discuss your education (degree, major, college). If you have had related experience or specialized training (i.e. special projects, internships, awards), it should be discussed here. You may want to mention skills or personal qualities that you bring to the job such as creativity, self-motivation, organizational skills, etc.

Third paragraph - make a specific request for an interview, offer any additional information, and thank the reader for his or her time and consideration. It is also very effective to say that you will call within two weeks to arrange a time to follow up. If you write this, actually do it. Follow through is important.

Sincerely,

(Handwritten signature)

Type your name

Enclosures

Sample Advertisement-Response Cover Letter:

Mr. Calvin Appleseed
Director of Human Resources
Appleseed Restaurant Chain, Inc.
1500 Pennsylvania Avenue
Washington, DC 20000

February 20, 2010

Dear Mr. Appleseed:

Please accept this letter as application for the position of Assistant Director of Public Relations/Marketing with Appleseed Restaurants, Inc. as advertised by the Alfred University Career Development Center.

By May 2010 I will have a Bachelor of Science degree in Business Administration with a concentration in Marketing from Alfred University. My education and experiences at Alfred have given me a good background in public relations operations, promotions/special events, and target marketing. One project I'm especially proud of is a successful market research analysis I conducted for a local restaurant owner who wanted an image change. This project entailed assessing the local market, analyzing trends, developing a promotional package, contracting with local graphic designers, and facilitating media coverage. I am a self-starter who requires little direct supervision and my scholastic record should indicate my dedication to my field.

I would like the opportunity to personally discuss my qualifications with you at your convenience. Please call or e-mail me if I can provide additional information or to arrange an interview. Thank you for your time and consideration. I look forward to hearing from you.

Sincerely,
(Handwritten signature)
Matthew P. Jones

Enclosures

Sample "You Want - I Have" Cover Letter:

John Lee
3206 East 89th Street, Apt. 4B
New York, NY 10030

February 20, 2010

Sandra Stevens, Personnel Director
N.Y.C. Administration for Children's Services
Division of Personnel
80 Lafayette Street - 11th Floor
New York, NY 10013

Dear Ms. Stevens:

I am forwarding my resume in response to a job posting I received through the Career Development Center at Alfred University. I am very interested in the position of Child Welfare Caseworker and would appreciate being considered as a candidate.

You will note from the enclosed resume that I have many of the attributes that you are seeking in a caseworker. Please consider the following:

- Bachelor's degree in Sociology
- Four years experience working in human services in New York City
- Experienced at working with dysfunctional children

I am a compassionate and understanding individual who has been active on and off campus working to help and improve the quality of the lives in my communities.

I would be pleased to have the opportunity to discuss this position with you personally, and I hope that you will view my candidacy favorably. I will contact you within two weeks to confirm receipt of my application and see if we can set up an appointment. Thank you for your time and consideration.

Sincerely,
(Handwritten signature)
John Lee
Enclosures

PORTFOLIO

A Portfolio is a tool used by visual artists, designers and many others to show visual examples of their work. The portfolio serves as evidence of your accomplishments. Remember a picture can tell 1,000 words. You will want to take a portfolio with you to any interview, or face-to-face meeting with a potential employer or gallery representative.

A portfolio should contain:

- Resume
- Artist’s statement
- Biographical statement
- Copies of articles and materials that you have written
- Images of your artwork

Optional items to include:

- Performance reviews of your work
- Educational transcripts, certificates or diplomas
- Letters of recommendation

Consider:

What are the best examples of my work?

How do these examples best emphasize my skills and strengths?

Do I have success stories about specific projects or pieces?

Presentation Matters: What neat, professional presentation format is appropriate for this application? (Example: digital portfolio, binder, professional portfolio folder, clear sheet protectors)

Include samples of your artwork in the form requested by the gallery or employer. These may include photographs or digital images. Label each image on the back or below the work depending on space availability with the following:

Title of Work _____

Year(s) created _____

Medium _____

Dimensions _____

Create a list of all the work in your portfolio for every reference. Include up to twenty images but some galleries or employers may request less.

Digital images (jpeg., Tiff., or pdf.) are currently the preferred medium for portfolios. These will be sent on a CD or flash drive. Label each digital image as “Lastname_title.jpg” to be clear.

List the items you will include in your portfolio

Tips for Photographing your Artwork¹

It's extremely important to have good images of your art. They represent YOU and will be what professionals view as examples of your work. If they are low quality, they will only deter their opinion of the quality of your art.

- **Use a high-quality camera.** Use a 50mm lens or more; its field of view is sufficient for photographing all but very large two-dimensional works.
- **When photographing art outdoors, take the shots as close to midday as possible.** Put the art in the shade, avoiding direct sunlight. Make sure it is evenly lighted by taking meter readings along the entire surface of the work.
- **The camera lens should be parallel to the art and the camera aimed dead center.**
- **Fill the entire frame with the artwork.** If a background is absolutely necessary, use only a clean white or off-white surface like a wall. Images look best when you see the artwork and nothing else.
- **If you find glare on shiny paintings or pieces under glass/plexi,** try repositioning the lights or get a set of filters for your lens (under \$50). Remove glass or plexi whenever possible.
- **Do not take just one shot at one exposure;** instead bracket your shots. Take at least three shots each at three different exposures, one-half stop apart
- **For slides: Have the film processed at a professional lab;** less expensive processing can result in poorer quality slides. Professional rates begin at about \$25 per hour plus film and processing.
- **For Digital Images: Save the images as JPEGS** at full size and at optimal screen viewing resolution no less than 72dpi. Files should be under 1mb and no larger than 800 pixels in any direction.

Image List

- Include a list of the images you are submitting
 - title, media, size, and year created
- Use a uniform method for labeling images, including digital files, and reference the file name on your list.
 - Example: "Last name_Title_Year.jpg"

¹ Amended from © 2003-2007, VSA, excerpt, "Tips for Photographing your Artwork."
<http://www.vsarts.org/x650.xml>

SEARCHING FOR A CREATIVE CAREER

You have completed the self-assessment process, created your resume, and prepared your portfolio. It's time to start identifying your career options and gathering information about them so you can personalize each application. Think outside the box!

Many jobs require creativity, but they aren't always considered viable career options. Keep in mind that having a creative career doesn't just mean that you paint, sing or play an instrument. Below is a list of additional job titles that you might not have considered:

Graphic designer	Creative self development coach
Marketing	Professional blogger
Digital marketing	Copy writing
Fashion entrepreneur	Illustration
Public relations specialist	Comic art
Web entrepreneur	Digital coloring
Author	Computer graphics
Creative director, advertising	Product packaging design
Digital creative director	Architecture
Advertising copywriter	3d modeling and animation
Web copywriter	2d-mation or animation
Branding director	Independent seller
Professor	Arts administrator
Art camp director	Teaching artist

Are there any jobs listed here that interest you or have you thought of others? Of course! Many creative careers include working as an assistant, intern, or volunteer and working your way up.

There are many places to search for employment, display, and performance opportunities. Postings can be found in:

- Newspapers- local, state, and national
- Web-sites for arts, cultural, disability, and educational organizations
- Professional publications and magazines
- Listservs from the field and topics of interest
- Employment and Staffing firms
- Career Fairs

Be confident in your abilities and positive in your outlook. A successful search takes persistence and time. Often there are many applicants for an open position or opportunity. Telephone your prospective contact a few days after you submit your materials and confirm that they were received. At this time you can also ask if any additional information is needed and if an interview schedule has been determined.

Search out organizations whose missions meet your skills and ambitions. Internet searches on arts related websites, networking through social contacts, attending art conferences and events, becoming involved in arts advocacy organizations, state and local art councils, art schools and universities are all possible outlets for employment, display, and exhibition leads.

The following page should be reproduced as necessary and will help you keep track of the positions and exhibits you apply to.

APPLICATION LOG (Reprint as needed)

Position Title _____

Organization _____

Address _____

City _____ Zip _____

Contact Name _____

Is Telephone contact OK? Yes _____ No _____

Telephone _____

Email _____

Date Application Materials Submitted _____

Position Title _____

Organization _____

Address _____

City _____ Zip _____

Contact Name _____

Is Telephone contact OK? Yes _____ No _____

Telephone _____

Email _____

Date Application Materials Submitted _____

Interview Basics

You have done it! Your resume and portfolio have been reviewed and impressed the interviewer. You are called to schedule an interview for the position. What do you do? You know that you are the perfect candidate for the job; you just have to convince the other party. You must be ready the moment you walk into the interview. A few helpful tips:

- Dress appropriately. Proper, conservative business attire is important regardless of the position for which you are applying. Be clean and well groomed, polite and do not chew gum, smoke or eat candy during the interview.
- Do your homework. Learn as much as you can about the employer or organization so you can demonstrate knowledge and interest. Be honest about your interest in the work and ways you can contribute.
- Practice answers to common interview question. (Examples appear on the next few pages)
- Prepare questions for the interviewer about the organization and position.
- Arrive 10-15 minutes early for the interview.
- Make eye contact with the interviewer and refer to them by their name.
- Thank the interviewer for their time at the conclusion of the interview.

Know your rights as an interviewee. Persons with disabilities should know what their rights are during an interview. These rights are set out in the Americans with Disabilities Act (ADA). An interviewer can only ask you open-ended questions regarding the job at hand and focusing only on your ability to perform that job. Interviewers cannot ask:

- The nature or extent of your disability
- Whether your family has a history of disability
- Any aspect of your health
- If you have had any drug or alcohol problems

A selection of questions commonly asked in an interview are below. The more you prepare, the better the interview will go. Use your responses from the self-assessment to guide these answers.

Why did you apply for this job?

Tell me about a challenging situation you have faced. What was the situation and how did you cope with it?

What are your greatest strengths and skills?

What are your career objectives?

Is there an achievement of which you are particularly proud? What is it? Why is it significant?

Do you think you can handle the challenges related to this opportunity?
Why?

What did you like most about your last opportunity?

What makes you the right person for this job?

These questions take some thought and are opportunities to show the employer why you're the one they should hire. Don't be afraid to take a moment to think about how you want to respond, it shows you are thoughtful. Talk about your strengths, passions, and goals. Use examples from your life, work, and education experience to demonstrate your qualifications. Remember, there isn't a right or wrong answer. Focus on how everyone will benefit from your involvement.

THANK-YOU NOTES

Always send a brief thank-you note immediately after an interview. The thank-you note should be addressed to the person who interviewed you and it should be sent by mail, not e-mail.

Product & Marketing

If you are creating art, you are creating a product. In order to make money you need to be able to speak clearly and concisely about your product. Ask yourself the following questions.

What kind of product am I making, or service am I providing?

How is it unique or different from other products and services?

How will it be presented and received?

Now that you have clear ideas about what your product is and what makes it unique, you must consider how you are going to *get word the out*. We all use dish detergent, but how do we decide what type to buy? Are you looking for soft hands, cleaning ability or for the best fragrance? These are all characteristics that can be accentuated by marketing strategies. Marketing strategies align a product with a population that can see or understand the need and want to use the product. Let's work on some marketing strategies for your product.

Who is my customer?

How can I make the customer aware of my product?

What ideas do I have for marketing such as direct mail, email , Facebook, Youtube, website or promotional pieces?

Build an On-Line Presence

The role of the Internet in today's world cannot be overstated. Organizations, galleries, funding opportunities, networking – they are all online, so you need to be, too.

Online Press

- Press in newspapers are here today and gone tomorrow whereas press online is forever.
- The Internet is an online archive. As time goes on a collection of links becomes very valuable.

Online Catalogs

- www.issuu.com Catalog resides online at its own address that can be linked to for free

Online Communities

- Joining an online Digital Arts community enables you to share and network with other artists working in your medium.

Simple Steps to Creating an Online Presence

#1 Start a blog

- A good alternative to a potentially costly custom website is to create a blog.
- www.blogger.com
- www.wordpress.com: Some artists like this site the best because it has well designed templates.

#2 Social Networking



- Network with friends and find new contacts.
- Let networks know about your shows and exhibits.
- Get friends and networks to read your blogs.
- There are many other social networking sites available.

#3 Web Albums



- Create multiple galleries for different media or other categories as needed
- Tag images with key words and make them searchable on google and other search engines
- Link your albums to a blog or send links via email to friends and potential clients

#4 Saatchi Online

- Affiliated with the Saatchi Gallery in London
- Create an artist page with your bio, artist statement and biography along with twenty images
- Page will be searchable on Google and other search engines
- Free
- <http://www.saatchi-gallery.co.uk/yourgallery/>

Artist Technology & Information Center

VSA Ohio is here to help you build an online presence.

The ATIC is a designated computer station in the VSAO offices for artists to access technology needed to advance their creative career. VSAO staff can provide technology coaching or review professional documents such as resumes and artist statements.

Call the VSAO offices to schedule an appointment.

Marketing Your Art 101

By Jennifer Sadler, Greater Columbus Arts Council²

Whether you are just starting out in your career as an artist or have been exhibiting for some time, navigating the business side of the art world can be tricky. We gathered some good advice from people in the visual arts to help you with the basics.

Making it in any type of career requires not only talent, but motivation and perseverance. Every person is different, with different goals and approaches, but if you are an artist who hopes to make a living on your work, it is essential that you learn a little business savvy—including marketing basics, grant-writing, building a portfolio and networking.

Getting Started

Building a network with your local arts community is an important first step. Joining or connecting with local arts organizations such as co-ops, art guilds and arts councils certainly will help you with networking in the community. Other local artists and artist service organizations may help connect you to special exhibition and career development opportunities. Several local arts organizations including the Ohio Art League www.oal.org/ the McConnell Arts Center www.mcconnellarts.org/wp/ in Worthington, and the German Village Art League offer exhibitions, workshops and development opportunities.

The Greater Columbus Arts Council's OPPArt Series has been successful in reaching out to artists looking for some career guidance. The series presents workshops conducted by experts in everything from grant-writing to marketing and media techniques. The series also offers informal roundtable discussions and social events where artists can connect. "Professional development opportunities are so important to our arts community— not just from a capacity perspective, but also from a networking and socializing perspective," said Ruby Classen, Grants & Services manager for GCAC. "Many of our artists don't feel connected to one another and the OPPArt sessions allow them to come together to learn

² March 2010, *Marketing Your Art 101*, Jennifer Sadler; Front Row Center, Greater Columbus Arts Council, <http://gcac-frc.gripservers.com/march-2010/marketing-your-art-101.php>

skills from our expert presenters and in some cases, from one another as well."

Building a Resume

Learning the basics of the business side of the arts will help prepare you with the skills to start building a strong resume. Then you need to begin seeking exhibition opportunities. A well-rounded exhibition history will help not only to develop a portfolio and offer exposure, but will help in the future when you're ready to seek gallery representation. There are a number of different types of exhibition opportunities.

- Alternative spaces: These opportunities are plentiful in Columbus—Coffeehouses, libraries, restaurants, empty storefronts—you name it—can be opportunities to show and sell art work.
- Juried exhibitions: Entering juried exhibitions—local and national—can sometimes get you national exposure.
- Art festivals: Participating in festivals requires a lot of work, but they often attract large crowds, offering the kind of exposure that can increase sales. Even small shows can help build your clientele.

Connecting with Galleries

When approaching local galleries, it's important to do some research before you get started.

"Local artists should take the time to check out whatever gallery they have an interest in before submitting and contacting—just to get a better understanding of galleries and what they show," said Laura Kuenzli, owner of Rivet Gallery www.rivetart.com/rivet.jsp in the Short North which specializes in pop surreal art.

Galleries want to see a good current body of work, but they also want to see that you can present yourself professionally with a strong portfolio and a sense of motivation and drive.

"It's a very competitive world, like any other business," said Rebecca Ibel, owner of Rebecca Ibel Galleries www.rebeccaibel.com/ located in the Short North and at the Miranova downtown. She added that it's an artist's personal choice regarding "where they push themselves and put in work and development."

Tailor Your Plan

Columbus-based visual and performance artist, Leni D. Anderson www.absolutearts.com/portfolios/k/kunstler/, whose work is now part of the Columbus Museum of Art's permanent collection, has enjoyed a successful career by developing some business savvy—and by customizing his plan to best suit his goals and expectations.

Anderson said he got his start by “putting heel to pavement” by knocking on doors of traditional art spaces and non-traditional spaces and asking if he could put on a performance art event or visual art exhibitions.

Anderson became an active member in the local arts community and joined several organizations such as Acme Art Co., Ohio Art League www.oal.org/ and Roy G Biv www.roygbivgallery.com/, a gallery dedicated to emerging artists.

“And, when a door didn't open for me, I created or co-created my own opportunities by starting art groups like Gorilla Theatre & Co.; New Artistic Incident; Visions and Experimentation (N.A.I.V.E.); and Youth Media Arts Project (YouthMAP).”

His work was recently selected for the prestigious Smithsonian Institution's International Gallery exhibition, *Revealing Culture*, on view this year from June to September 2010. Anderson said he found the opportunity by simply searching the internet where he found a VSA Arts international call for entries.

If you're looking for career development opportunities in the Columbus area, be sure to check out GCAC's OPPArt Series www.gcac.org/grants-services-for-artists/oppart.php.

Self-Employment

Musicians, actors, and most visual artists work as self-employed people by combining streams of income from multiple jobs and projects. These people are often contracted by theatres, studios, museums, patrons, schools and other organizations to work on specific projects but are responsible for their own career. Working for yourself has many advantages but also raises a new set of challenges for the artist.

Benefits of self-employment:

- Using your creativity to do work you enjoy while earning money.
- Having the freedom to set your own goals and limits.
- Having the potential for unlimited income and profit.
- Freedom to set your own schedule and work hours.
- Constant ability to positively challenge yourself.
- Being in charge of your own destiny.

Challenges of self-employment:

- Must coordinate your own benefits, health care, etc.
- Need for assets and collateral to start a business.
- Must manage all aspects of business including financial and clerical.

As a self-employed artist, your work is your product. You assume all responsibility for product development and marketing as well as the administrative duties necessary to maintain financial records.

Contact the Internal Revenue Service or your area's vocational services organization for more information on how to balance your income and benefits.

Developing a Business Plan

If you are an established practicing artist, you may be ready to advance your career with a business plan. A business plan sets out goals, strategies and objectives for a business. The plan is used to apply for loans for operations and equipment, a grant, or to engage in development activities soliciting money from donors.

Fortunately there are Ohio organizations that help people with disabilities plan for their business and create business plans. Both Ohio RSC (Rehabilitation Services Commission) and EnterpriseWorks are available to help with a business plan and even secure funding for equipment, facilities and more. A detailed example of a business plan with instructions can be found on the following pages.

The business plan consists of a narrative and several financial worksheets. The narrative template is the body of the business plan. Work through the sections in any order that you like. Skip any questions that do not apply to your business. When you are finished writing your first draft, you'll have a collection of small essays on the various topics of the business plan. Then you'll want to edit them into a smooth-flowing narrative.

Much of the value to creating a business plan lies in the process of researching and thinking about your business in a systematic way. The act of planning helps you to think critically about your work, ideas, and goals. It takes time now, but avoids costly, perhaps disastrous, mistakes later. This business plan is a generic model suitable for all types of businesses. However, you should modify it to suit your particular circumstances.

It typically takes several weeks to complete a good plan. Most of that time is spent in research and re-thinking your ideas and assumptions. But then, that's the value of the process. So make time to do the job properly, you won't regret the effort. It is also a good idea to contact professionals you know or seek the advice of a mentor to help compile the plan.

Don't forget to edit!

Five important tips before you start!

1. The business plan should tell a compelling story about your business, explaining who, what, when, where, how and why.
2. Your plan should be focused and clear. It is not about the number of pages or style of the cover.
3. The plan should define specific business objectives and goals with general parameters to guide the organization.
4. Writing a business plan should force logic and discipline into a business.
5. A good business plan is a living document. It should be updated regularly.

Business Plan Template. The following template is designed to help you build a business plan. Review and make notes in each section. When developing your own, each section should begin on a new page. Completing this plan is a first step to building a successful business. Sections of a business plan may include:

- Cover
- Executive Summary
- Business Description and Vision
- Definition of the Market
- Description of Products and Services
- Organization and Management
- Marketing and Sales Strategy
- Financial Management
- Appendices

Company Name

<Logo>

<Images>

Street Address
City, State Zip
202-555-1234
user@company.com
www.domain.com

Executive Summary

This section should:

- Be written *last*.
- Provide an enthusiastic snapshot of your company, explaining who you are, what you do and why.
- Be less than 2 pages in length.

After reviewing this section the reader should:

- Want to learn more about your business.
- Have a basic understanding about your company.

Business Description and Vision

This section should include:

- Mission statement (purpose of the business).
- Company vision (statement about company growth).
- Business goals and objectives.
- Brief history of the business.
- List of key company principals.

After reviewing this section the reader should know:

- Who the business is and what it stands for.
- Your perception of the company's growth & potential.
- Specific goals and objectives of the business.
- Background information about the company.

Definition of the Market

This section should:

- Describe your business industry and outlook.
- Define the critical needs of your perceived or existing market.
- Identify your target market.
- Provide a general profile of your targeted clients.
- Describe what share of the market you currently have and/or anticipate.

After reviewing this section the reader should know:

- Basic information about the industry you operate in and the customer needs you are fulfilling.
- The scope and share of your business market, as well as who your target customers are.

Description of the Products and Services

This section should:

- Specifically describe all of your products and services.
- Explain how your products and services are competitive.
- If applicable, reference a picture or brochure of your products, which would be included in the plan's appendix.

After reviewing this section the reader should know:

- Why you are in business.
- What your products and services are and how much they sell for.
- How and why your products & services are competitive.

Organization and Management

This section should:

- Provide a description of how your company is organized as well as an organization chart, if available.
- Describe the legal structure of your business (sole, partnership, corporation, etc.).
- Identify necessary or special licenses and/or permits your business operates with.
- Provide a brief bio description of key managers within the company.

After reviewing this section the reader should know:

- The legal form of ownership for your business.
- Who the leaders are in your business as well as their roles.
- The general flow of operations.

Marketing and Sales Strategy

This section should:

- Identify and describe your market – who your customers are and what the demand is for your products & services.
- Describe your channels of distribution.
- Explain your sales strategy, specific to pricing, promotion, products and place (4Ps).

After reviewing this section the reader should know:

- Who your market is and how you will reach it.
- How your company will apply pricing, promotion, product diversification and channel distribution to sell your products and services competitively.

Financial Management

This section should include:

- For a New Business
 - Estimate of start-up costs.
 - Projected balance sheet (1 year forward).
 - Projected income statement (1 year forward).
 - Projected cash flow statement (12 months forward).
- For an Existing Business
 - Balance sheets (last 3 years).
 - Income statements (last 3 years).
 - Cash flow statement (12 months).
- If Applying for a Loan (in addition to the above)
 - Current personal financial statement on each principal.
 - Federal tax return for prior year.

After reviewing this section the reader should:

- Have a good understanding regarding the financial capacity and/or projections for your company.

Appendices

Write a list of attachments and include the following to supplement the plan.

- Company brochures
- Resumes of key employees(including yourself)
- List of business equipment
- Copies of press articles and advertisements (if available)
- Pictures of your business location and products (optional)
- Information supporting the growth of your industry and/or products (optional)
- Key business agreements, such as lease, contracts, etc. (optional)

RESOURCES

If you want to be self-employed, the **Ohio Rehabilitation Services Commission** should be your first contact. The organization has over 50 offices around the state of Ohio. You may contact them and request a referral form to complete. Upon completion of this form an RSC counselor will contact you and begin the process. Your counselor will help you with more self-assessment and to write a plan complete with goals.

Ohio Rehabilitation Services Commission
400 E. Campus View Blvd.
Columbus, OH 43235-4604
1-800-282-4536
<http://www.rsc.state.oh.us/default.asp>

Once you have completed your initial work with RSC, they will refer you to **EnterpriseWorks**, an organization specializing in helping people with disabilities achieve self-employment. Your relationship with EnterpriseWorks will again assess if self-employment is right for you. Once this is complete they will provide you with training to write your business plan, complete market research and more. EnterpriseWorks will work closely with RSC to make sure that your best interests are considered.

EnterpriseWorks
1055 N. High Street
Columbus, OH 43201
1-800-867-2997
<http://www.enterpriseworks.biz/DISABILITIES/rehabilitationServices.asp>

4. Answers

You will have questions at many stages in your career as an artist. This section is intended to help you as you begin your career efforts and along the way.

This Section Includes:

- Financial Considerations
 - *How to Price Your Art - More About Art Prices*. By Alan Bamburger, www.artbusiness.com
- Mentoring
- Adaptation and Accessibility
- Technology
- Advocacy
- *Polishing Your Professionalism*. By Jennifer Sadler, Greater Columbus Arts Council, January 2010

Financial Considerations

People with disabilities often face financial challenges that are more complicated than others seeking a creative career. Although many artists find that they struggle with inconsistency and unpredictability in pay and the challenge of providing their own benefits, it can prove more challenging to navigate the system of disability benefits, Medicare and Medicaid.

The self-employed artist faces challenges related to eligibility for Social Security Disability Insurance (SSDI) and Supplemental Security Income (SSI). As you may know, initial eligibility for SSDA and SSI is related to whether a person is working. If a person's wages go above a certain level, then they may not be eligible for benefits. Balancing earned income with disability benefits is difficult. It is important to seek help in this area. Poor planning could result in a loss of healthcare or financial hardship.

Fortunately, local help is again available. State organizations such as COVA (Center of Vocational Alternatives) work to help Ohioans with benefits planning, assistance and outreach. They serve over 38 counties with benefits counseling to promote work preparation for Social Security recipients who have disabilities. COVA will help you understand:

- Work Incentives available to you
- SSI and SSDI guidelines
- Continued Medicaid Eligibility for people who work

Contacts:

Center of Vocational Alternatives
310 N. High Street
Columbus, OH 43214
614-294-7117
www.cova.org

Ohio Legal Rights Service
50 West Broad St., Suite 1400
Columbus, OH 43215
614-466-7264
www.olrs.ohio.gov

How to Price Your Art – More About Art Prices

By Alan Bamburger³

Being clear and consistent when pricing your art gives you credibility as an artist. Just as consumers expect clear consistent pricing when shopping for milk at the grocery store or for a new refrigerator at Fred's Appliance Palace, they also expect that when shopping for art. Price structures that are difficult to understand or explain or are problematic in other ways do not engender confidence in buyers and do not encourage sales.

A clear consistent price structure means that every work of art you create is assigned a dollar value that relates to the dollar values of all other art that you create. In other words, all art is priced according to the same basic principles, determined by you and/or those who best know your art, so that the price of any individual work of art makes sense within the context of the rest. Pricing rules and guidelines are based on unique characteristics of your art in combination with outside art market forces. If you have little or no experience selling and/or pricing your art, please read *Price Your Art Realistically* [<http://www.artbusiness.com/pricerealistic.html>] before continuing.

A main goal of sensible art pricing is that similar works of art have similar selling prices. You, the artist, decide what those similarities are based on criteria you choose. Those criteria become the measures by which you assess and ultimately price your art. Remember at all stages in this process that those criteria should be explainable to anyone with questions about your art, especially potential buyers.

A good first step in determining your criteria is to select one or more works of art that you consider typical of your current output and that display an average range of your skills. These would be pieces that you consider neither exceptional nor inferior in any way. If you work in more than one medium or style, select at least one piece that is representative of each.

Describe these works, in writing and in detail, in terms of basic physical characteristics as well as in terms of variables unique to your art. Basic physical characteristics include size, subject matter, color, complexity, weight, detail, cost of materials, time necessary to create, and so on. Variables unique to your art might include the number of dogs in the composition, theme, texture, frequency of use of the color orange, direction of the brush strokes, date produced, or degree of abstraction.

³ © 1998-2010, *How to Price Your Art – More About Prices*, Alan Bamburger, <http://www.artbusiness.com/pricetipscont.html>

Avoid using subjective criteria to describe your art such as what it means to you, what its message is, how it makes you feel, and so on. Subjective qualities are important from intellectual and/or emotional standpoints, but not necessarily in terms of pricing as they can vary widely from one viewer to the next. No one, however, can dispute a work of art's size or subject matter. If, over time, you find that some of your art imparts similar feelings or messages to wide audiences, you may eventually be able to quantify those feelings or messages as price points.

Once you've completed your written descriptions, your next task is to set a base price for your chosen typical work or works of art. A good analogy to a base price in the art world is a base price in the car world, or the price of a car with no extras (this may sound crass, but it's how the overwhelming majority of art gets priced). A basic car model with no extras costs a certain dollar amount; models with "extras" cost more. How much more depends on the amount and quality of their extras.

Artists with gallery experience and consistent sales histories should already have base prices that typical works of their art regularly sell for. If you don't have a track record of sales, your base price should approximate what artists in your locale with comparable experience and sales records charge for similar works of art. Keep in mind that even though your art is unique, experienced art people like dealers, advanced collectors, consultants and agents make price comparisons from artist to artist all the time. Being able to evaluate your art from a detached standpoint by comparing it to that of other artists in your area is necessary in order for your price structure to make sense in the marketplace.

Once you've set your base price, use it as the norm to price the rest of your art in relation to that base, in terms of "extras" or lack thereof. "Extras," according to your descriptive criteria, are those characteristics that make certain works of art more significant, in your judgment, than others. If, for example, your typical work of art measures 20 by 30 inches and you base-price it at \$1000, and you consider one measuring 40 by 50 inches to be more significant, you might price it at \$3000. Similarly, you might price one measuring 8 by 12 inches at \$400 because you consider it to be less significant, all else being equal. "Extras" that indicate price increases beyond the base are characteristics like more complex compositions, larger sizes, more intricate details, higher levels of technical difficulty, greater production times, and more expensive materials.

If certain works of art hold special meaning for you or represent critical moments in your life or career, but are not drastically different from your other art in terms of physical criteria, best procedure is to keep them off the market because the tendency is to overprice them. Isolated extreme prices may not make sense to viewers, and can even skew an artist's entire price structure in an unrealistic direction. If you can make a case to the art world as to why isolated works of art should be priced well beyond similar looking pieces, and the art world agrees with you, then fine. If not, save emotion- or attachment-based pricing for when you become famous and have greater latitude in how you present your art to the public.

As previously mentioned, your price structure should make sense to people who have questions about your art, such as why this piece costs more or that one costs less. Be able to explain how and why you set your base price, and how and why you set other prices higher or lower in relation to that base. Having a price structure that people who know art can understand is essential in order to move art from your studio to for-sale settings and ultimately to private or institutional buyers.

Once you've set your selling prices, don't change them without a reason. Any deviation in price, particularly in the upward direction, has to be justified. In other words, don't raise or lower your prices just because you feel like it. People generally shy away from art that costs a certain amount one week and a different amount the next; they prefer constancy in art prices.

And now for a few hypotheticals:

Suppose your price structure turns out to be too high-- people who like your art enough to ask how much it costs aren't buying. This means that you have to lower your prices, but by how much? Re-pricing somewhat below what comparable art by artists in your area sells for is a good starting point, but rather than arbitrarily cut prices either across the board or on a piece-by-piece basis, conduct an informal survey first.

Ask those most interested in your art how much they think it should sell for. Whenever you get the chance, also ask dealers, experienced collectors, consultants, fellow artists, and agents what they think. Put together as much of a consensus opinion as possible, and then reduce prices accordingly. Your goal is to generate sales with the new lower structure, so make sure reductions are in line with or even slightly greater than consensus opinion. You want to avoid having to reduce prices again, but you don't want to make your art so inexpensive that people won't take it seriously.

Suppose your art becomes popular with the public and sales are brisk. When demand reaches a point where a good percentage of your art, at least a third, sells within several months of its appearance on the market, think about raising your prices. A price increase is also in order when demand for your art regularly outstrips demand for art by your contemporaries.

As you become better and better known, a brand name, so to speak, your art begins to merit premium pricing, or pricing beyond that of your contemporaries. Exactly how much that premium is depends on the significance of your accomplishments (shows, awards, news coverage, etc.) and the constant or, better yet, expanding interest in your art. Depending on how well known you get, continue to price according to what "the competition" charges, but who that competition is will likely evolve from local artists to regional artists, and possibly even to national or international artists. As you advance in your career, always be aware of what circle of artists you are perceived as belonging to and how much they charge for their art.

Suppose that with the passage of time or as tastes in art change, that one type of your art finds favor with collectors while demand for your other art remains modest. Raise the prices of this in-demand art above that of your other art, and price earlier examples higher than those you're currently making. For example, if collectors come to like your abstracts much more than your landscapes, raise prices on all past, present and future abstracts, with prices for your earliest abstracts (those in the styles that receive the most attention) being raised the most.

Raising prices for the earliest examples of your most desirable art is somewhat similar to pricing antiques and collectibles-- the first edition of a famous book costs more than later editions, early Barbie dolls cost more those produced today, and so on. The significance of your "first" or "earliest" art only becomes apparent as you progress in your career. You have no idea how the public will respond to different styles of art when you first create or show them or what their legacy might one day be, but as that legacy becomes clear, price increases are in order.

Continuing with this line of reasoning, suppose, from a historical standpoint, a particular type of your art becomes significant beyond you as an artist-- in other words, as part of a movement or school of art. For example, let's say you painted large abstracts in the late 1950's. Prices for these abstracts will have to be raised, not necessarily according to how your own career has played out, but rather according to how abstract paintings from the late 1950's have been embraced by collectors. Prices for these abstracts may far outstrip prices for all other art you've created, regardless of the significance that you personally place on those abstracts, just because you painted them in a particular style at a particular point in time.

No matter how old you are or how long you've been making art, know that art prices fluctuate over time as a result of a variety of factors. Set your initial price structure according to characteristics of your art and of your local or regional art market, but be ready to revise those prices at any time (assuming adequate justification). The more you're aware of market forces in general and how people respond to your art in particular, the better prepared you are to maintain sensible selling prices and maximize your sales.

Mentoring

Professional development doesn't just consist of scheduled classes, certificates and special training. Another strategy for professional development is mentoring, where someone who has more experience advises and coaches someone with less. Both the mentor and mentee gain valuable knowledge and confidence. A person new to the arts benefits greatly from the advice of someone who has been through the steps they are currently experiencing.

Mentorships can develop with an encouraging colleague, friend, professional acquaintance, job coach, or treatment specialist. A mentorship can also involve a business professional or an employer and a person looking to make advances in the same field, with a focus on gaining new job skills.

Both the mentor and mentee benefit significantly from the relationship. Mentors experience a sense of giving back and personal gratification while helping others achieve their goals. If you feel that you are at a point in your career and life that you have something to offer someone, you should strongly consider becoming a mentor and building a relationship with a mentee.

Adaptation and Accessibility

Many times you will find the need to address issues of adaptability and accessibility in your work. You may find that a gallery willing to show your work may not have wheelchair access to all of their spaces, or that you need special computer equipment or programs to complete your projects. No matter what the issues you face, it is important to know both your rights and how to properly address the need.

Many galleries and arts organizations strive to be accessible but don't always know the variety and complexity of physical and programmatic accessibility issues. Braille signage, font and height of object cards on an exhibit, or sign language interpretation can make displays and programs accessible to people of all abilities. Many organizations would appreciate your feedback as a patron or artist on ways they can achieve greater accessibility for all they serve.

When contacting an organization about accessibility issues remember to be polite. Ask to speak to someone in charge of the facility, a director or manager. Be prepared with information and ready to have an informative discussion. Constructive input and suggestions are more effective than complaints and threats. ADA Ohio (www.ada-ohio.gov 800-232-6446), can help with all types of accessibility needs. When talking about accessibility issues to a responsible party make the following points:

- People with disabilities have made many contributions to the arts community.
- People with disabilities are part of the community and should be included in the planning of any organization that focuses on serving the community.

Accessibility guidelines are set out in the Americans with Disabilities Act (ADA). Specifications are included for restroom facilities, exhibition signage, parking requirements and many other structural components of buildings and facilities.

The National Endowment for the Arts has many valuable resources for accessibility in the arts:

<http://www.arts.gov/resources/accessibility/office.html>

Adaptation and Accessibility Organizations

Ability Center of Toledo
5605 Monroe Street
Toledo, Ohio 43560
www.abilitycenter.org

Access Center, Independent Living
35 S. Jefferson St
Dayton, Ohio 45402
<http://www.acils.com/>

American Council of Blind, Ohio
PO Box 21488
Columbus, Ohio 43221
<http://www.acbohio.org/>

Assistive Technology of Ohio
445 E. Dublin-Granville Rd. L
Worthington, Ohio 43085
www.atohio.org/

Autism Society of Ohio
701 S. Main St.
Akron, Ohio 44311
<http://www.autismohio.org>

Clovernook Center for Blind
7000 Hamilton Avenue
Cincinnati, Ohio 45231
www.clovernook.org

Deaf Services Center
5830-5858 N. High Street
Worthington, Ohio 43085
www.dsc.org

Disability Network of Ohio-Solidarity
118 W. Sunrise Ave.
Trotwood, Ohio 45426
<http://www.dnos.org>

Down Syndrome Assoc. of Ohio
2879 Johnstown Rd.
Columbus, Ohio 43219
www.dsaco.net

Mid-Ohio Board for Independent
Living
690 S. High St.
Columbus, OH 43206
www.mobileonline.org

NAMI Ohio
747 East Broad Street
Columbus, Ohio 43205
<http://www.namiohio.org>

The Ohio State University, Advanced
Computing Center for Arts and
Design, College of the Arts
1224 Kinnear Road
Columbus, Ohio 43212
<http://accad.osu.edu>

Vision Center of Central Ohio
1393 N. High St.
Columbus, Ohio 43201
<http://www.visioncenter.org>

Technology

Technology surrounds us in the 21st century. In your pursuit of a creative career, familiarity and understanding of technology will dramatically impact your success.

In section three of this workbook you used technology to create a resume, cover letter, and portfolio. Fields such as graphic design, movies, music, photography and journalism all use cutting edge technology to increase dramatic effects, improve efficiency and overall quality in their products. Most grant applications and job openings are found and submitted online.

Technology training is available for levels in many fields and applications. Basic training on applications such as: Internet use, word processing, and Microsoft Office applications are often offered by community organizations such as libraries. Adult education and training programs are terrific options for more in-depth training in data management, desktop publishing applications and accounting and administrative programs. Training in artistic programs for manipulation of photographs and graphic design is often offered by community arts centers and organizations.

Technology Training Organizations

Technology Resource Center
1133 Edwin C. Moses Blvd. #370 | Dayton, Ohio 45408
<http://www.trcd.org/>

Technology Information Literacy Initiative
2900 Community College Ave. | Cleveland, Ohio 44115
<http://tili.tri-c.edu/index.asp>

New Horizons Computer Learning Center
6175 Shamrock Ct. | Dublin, Ohio 43016
<http://www.nhcolumbus.com>

North St. Community Technology Center
901 S. Center St. | Springfield, Ohio 45506

Advocacy

Throughout your career as an artist you will find that it is important to advocate for your needs. Advocacy is the process of speaking out, asking for support and building value in yourself, a philosophy, need or organization.

You may find you need to advocate for:

- More funding for arts education
- Increased accessibility to public arts organizations
- Professional development opportunities
- Revision and increase of public benefits
- Special services to help you perform your job or create your work

Advocates must be able to speak and write about the topic clearly. You must take the time to research your topic and be knowledgeable about all sides of the issue. You can advocate on many levels: to a community foundation or organization, a school board, a local or state representative. The following organizations are good advocacy resources:

Accessibility Rights and Issues

ADA Ohio

700 Morse Rd., Suite 101, Columbus, OH 43214

614-844-5410

www.ada-ohio.org

Arts & Arts Education

Ohio Citizens for the Arts

77 South High Street, 2nd Floor, Columbus, OH 43215

614-241-221-4064

www.OhioCitizensForTheArts.org

Job Services and Training

Ohio Rehabilitation Services Commission

Office of Legislative Affairs

77 South High Street, 2nd Floor, Columbus, OH 43215

614-752-9228

The Creative Industries in Ohio⁴

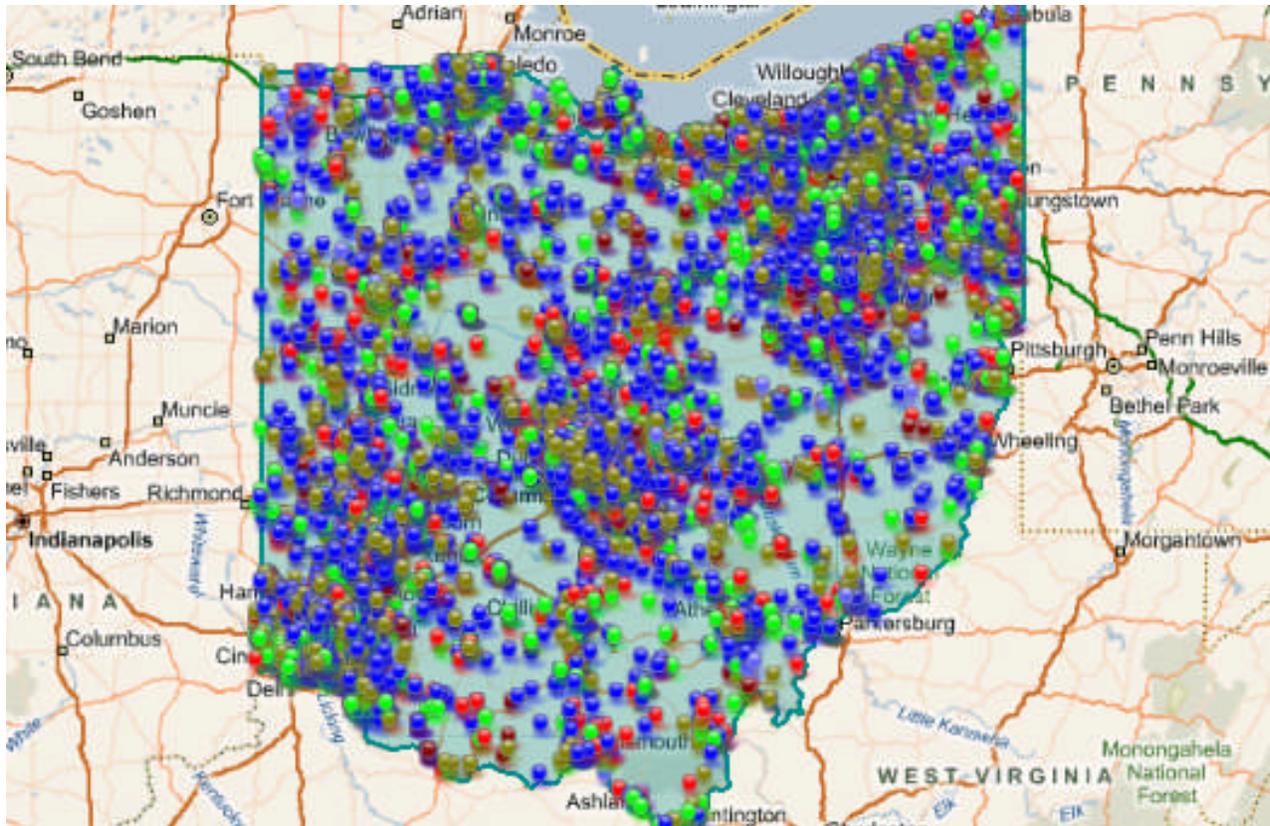
This Creative Industries report offers a research-based approach to understanding the scope and economic importance of the arts in **Ohio**. The creative industries are composed of arts businesses that range from non-profit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. Arts businesses and the creative people they employ stimulate innovation in today's global marketplace.

Nationally, there are 668,267 businesses in the U.S. involved in the creation or distribution of the arts. They employ 2.9 million people, representing 4.05 percent of all businesses and 2.18 percent of all employees, respectively. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the U.S.

As of January 2010, Ohio is home to 19,147 arts-related businesses that employ 88,115 people.

These arts-centric businesses play an important role in building and sustaining economic vibrancy. They employ a creative workforce, spend money locally, generate government revenue, and are a cornerstone of tourism and economic development. The map below provides a clear picture of the creative industries in **Ohio**, with each dot representing an arts-centric business.

⁴ *The Creative Industries in Ohio* (2010), Americans for the Arts, <http://aftadc.brinkster.net/Ohio/Ohio.pdf>



Arts-Related Business

-  Museum/Collections
-  Performing Arts
-  Visual/Photography
-  Film, Radio, TV
-  Design/Publishing
-  Arts Schools/Services

Visit the Americans for the Arts website for more information about defining the creative industry and for a closer look at the arts in your US Congressional district.

http://www.americansforthearts.org/information_services/research/services/creative_industries/default.asp

Polishing Your Professionalism

By Jennifer Sadler, Greater Columbus Arts Council, January 2010⁵

Just as an artist is always refining and developing their art form, they must also continue to develop as a professional. Looking for new venues to perform or exhibit your work will be time consuming, but essential in your continued success.

Many organizations and programs exist to help artists in various ways. Many arts councils, including the Ohio Arts Council and the Central Ohio Arts Council offer grants to artists. An entire section on Ohio Arts Council services and resources, including their Artists with Disabilities Access Program Grant, is provided in Section 6. Grants are funds awarded to artists and organizations to carry out a specific project or program. Grants to artists can support supplies for creating artwork and may also include: work in schools, public art projects and performances.

Other organizations exist to help promote individual artists. By compiling directories, listing artist's names and showing examples of work on web sites and even holding exhibitions these organizations serve as artist registries. Four organizations that do this in Ohio and nationally are the Ohio Designer Craftsman <http://www.ohiocraft.org/>, Ohio Art League <http://www.oal.org/>, VSA arts Online Artist Registry <http://www.vsarts.org/prebuilt/artists/registry/artistlisting.cfm>, and the Ohio Online Artist Registry <http://www.ohionlinearts.org/>.

Once you are working as an artist and creating work you need to begin expanding your venues for selling work or booking performances. Consider participating in the following:

- Craft Fair Exhibitions (Example: Winterfair and Comfest in Columbus)
- Community and Neighborhood art fairs
- Consign work directly to galleries
- Participate in community musical and theatrical groups
- Advertise in catalogues and magazines
(Example: Ceramics Monthly)

⁵ January 2010, Jennifer Sadler, *Polishing Your Professionalism*, Front Row Center, Greater Columbus Arts Council.

You may be asking yourself “How do I find out where these events are held? Fortunately there are several resources that will help. The Ohio Arts Council publishes a “Festivals and Competitions” booklet each year <http://www.oac.state.oh.us/search/OACFestival/SearchFestivals.asp>. This publication includes a month by month listing of events all over the state. The information from this book can be found on line at www.oac.state.oh.us, or by contacting the Ohio Arts Council directly to request a copy.

Exhibitions are another important aspect of being a working visual artist. The Ohio Art League is an organization you can join that will help in many ways. They keep a registry of artist’s information and examples of their work. Galleries and organizations seeking new artists often view this registry and are provided with contact information if they think they would like to learn more about you and your work.

Gallery exhibitions are very exciting but may be challenging to secure. You may visit and talk with a gallery several times before you are able to secure an exhibition agreement. Be persistent, always thank the gallery staff for their time and offer additional examples of work and information. It is good to let gallery staff know that you are willing to be involved in any type of exhibition including group shows. They may see a connection between your work and another artist, or a group of artists. It is also good to ask a gallery representative if they know other galleries who might find your work appropriate or interesting.

Community arts organizations, such as arts centers, are another good resource to explore when soliciting exhibitions and performance opportunities. Often they have rotating exhibits of local artwork hold performances of local performers. You will find these organizations much more casual and eager to discuss your work. Often, they have “open” or “un-juried” shows where anyone is welcome to submit artwork. The OAC provides a complete listing of community arts centers on their website www.oac.state.oh.us.

Regardless of where you are prospecting for exhibitions and performances, always be professional. A meeting should be looked at as a job interview. Appropriate dress and a neat appearance are important. Bring your portfolio with work samples and leave fliers, informational brochures, and your business card with gallery directors, curators, and talent agents.

Be sure to keep your resume, portfolio and references current. Information should be updated often. A current resume shows that you are indeed a working artist. You can continue to refer to Section Three of this workbook to update and revise your materials. After you have some experience in the art world you should review your answers to the self-assessment questions. You may find that you can narrow your answers and in turn refine statements in your resume, artist statement and portfolio. As you advance as a visual or performing artist your portfolio should improve.

Keep the following in mind:

- If you have a website, myspace, facebook, or online blog keep your resume and portfolio examples updated online
- Use cohesive image quality and consistency
- Work should be professionally photographed
- If showing performance on video or via YouTube make sure sound and video quality are of a high standard.
- Any recordings or demos should be of high quality as well

Other ways to continue professional development:

1. Keep up on contemporary art;
 - Visit websites of local and national places like the Wexner Center, Cleveland and Columbus Museums of Art.
 - Museum of Modern Art
 - Metropolitan Opera
 - Cleveland Orchestra
 - Any others you find interesting
2. Join organizations and subscribe to publications & newsletters that provide artists with information and opportunities.
3. Become a member of your local museum, attend members only events and opening receptions.
4. Subscribe to www.artdeadlinelist.com, a monthly newsletter that posts hundreds of arts competitions, contests, scholarships, grants, juried exhibitions, jobs, residencies etc.
5. Visit www.artandideasgallery.com for ideas and information
6. Artist listservs and newsletters
7. Search for professional development, marketing and other arts related workshops in your area or nationally.

5. Careers in the Arts Sponsors

VSA Ohio Columbus, Ohio

Ph: 614-241-5325 Web: www.vsao.org

Since 1986, VSA Ohio has provided an inclusive environment in which children and adults with disabilities are given the opportunity to celebrate life through the arts, education and creative expression. VSAO presents programming in professional development, education, outreach, access, and is an advocate for arts, education, and disability issues.

Ohio Arts Council Columbus, Ohio

Ph: 614- 466-2613 Web: <http://www.oac.state.oh.us/>

The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally and economically. With funds from the Ohio Legislature and the National Endowment for the Arts, the Ohio Arts Council provides financial assistance to artists and arts organizations

Ohio Developmental Disabilities Council Columbus, Ohio

Ph: 614-466-5205 Web: <http://www.ddc.ohio.gov/>

It is the mission of the Ohio Developmental Disabilities Council to create change that improves independence, productivity and inclusion for people with developmental disabilities and their families in community life.

National Arts and Disability Center Los Angeles, CA

Ph: 310- 794-1141 Web: <http://nadc.ucla.edu/>

The National Arts and Disability Center is the national information dissemination, technical assistance and referral center specializing in the field of arts and disability. The NADC is dedicated to promoting the full inclusion of children and adults with disabilities into the visual-, performing-, media, and literary-arts communities.

National Endowment for the Arts Washington, DC

Ph: 202-682-5400 Web: <http://www.nea.gov/>

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities and military bases.

2005 Careers in the Arts Forum

Individuals from communities, studios, and arts and disability organizations across Ohio, with support from national sponsors, came together to present the Ohio's 2005 Careers in the Arts Forum. Artists, the Ohio Arts Presenters Network, ADA-Ohio, United Cerebral Palsy of Central Ohio, the Ohio Developmental Disabilities Council, the Ohio Rehabilitation Services Commission, and VSA Ohio contributed significant resources to the development and dissemination of this workbook. The goal was to begin important dialogue and gather resources to make careers in the arts more accessible to individuals with disabilities in Ohio.

Individual contributors:

Barbara Barrett, Judy Beaumier, Shawn Dunaway, Cody Miller, Leslie Paul, Pika Di Tsaa Ta Lu Tsa (Colleen Pfeffefle), Elizabeth Sammons, Dan Katona, Kimberly Murray, and Jarrod Hartzler.

Presenters:

Shawn Dunaway, Irene Finck, Ellen Grevey, Meg Griffing, Kristen Harris, Dan Katona, Catherine Lang, Bob Larkin, Cody Miller, Kimberly Murray, Eric Parks, Tracy Parks, Pika Di Tsaa Ta Lu Tsa (Colleen Pfefferfle), Kathy Signorino, Betty Talbott, and Karen Whalen.

These individuals represented
ADA Ohio, Center of Vocational Alternatives, Client Services,
EnterpriseWorks, Ohio Art League, Ohio Arts Council, Ohio Craft Museum,
Ohio Rehabilitation Services Commission, Portfolio Creative Staffing,
United Cerebral Palsy of Central Ohio, VSA Ohio, and artists across Ohio.

For more information about the content of specific workshops presented during the 2005 career forum contact VSA Ohio.

2010: Arts and Disability in Ohio

As we embark on a new decade, VSA Ohio continues to seek innovative ways and support effective efforts to empower individuals with disabilities, creatively and inclusively, through the arts. VSA Ohio works with partners across the state to support professional development in the arts programming for individuals with disabilities in Ohio.

The objective of the Careers in the Arts program is to:

**MAKE EMPLOYMENT IN THE CREATIVE SECTOR
ACCESSIBLE TO PEOPLE WITH DISABILITIES.**

VSA Ohio presents regional professional development workshops for artists with disabilities, service providers, and employers designed to meet this goal. Each workshop is developed with local partners to address current needs and includes a topical presentation as well as a presentation of resources available in Ohio and nationally. Past session titles include *The Arts Mean Business* (Cleveland), *Polishing Your Professionalism* (Cincinnati), *Telling Your Story* (Westerville), *Critical Response: Evaluating Artwork* (Athens), and *Getting Your Art Out There* (Toledo). If you would like more information on bringing a workshop to your community contact VSA Ohio at 614-241-5325.

In addition to workshops and trainings the Artist Technology and Information Center is an accessible computer with creative software available to individuals with disabilities to use to develop documents, apply for grants, and develop an online presence. The Accessible Expressions Ohio visual art exhibition and tour is another opportunity for artists to apply for a call for art, gain statewide recognition, and sell their artwork.

VSA Ohio programs are implemented through a statewide network of local arts, community and educational organizations. Programming includes festivals for inclusive audiences, special outreach programs to children, training to educators, artists, service providers and volunteers, arts residencies and workshops, performances, audio-description services and visual arts competitions and exhibitions. VSAO also serves as an advocate for artists with disabilities, people with disabilities, and accessibility issues.

VSA Ohio is a member of the international network of VSA, an affiliate of the John F. Kennedy Center for the Performing Arts. Funding for VSA Ohio is provided by VSA, Ohio Department of Education, Ohio Arts Council, National Endowment for the Arts, Ohio Developmental Disabilities Council, and individual and corporate sponsorship.

6. Resources

This section includes

- Local Arts Councils in Ohio directory
- Nonprofit Art Centers directory
- Ohio Arts Service Organizations directory
- VSA Resources
- Ohio Arts Council
 - Overview
 - Artist Resources
 - Grant Guidelines

You can also visit the Ohio Arts Council's webpage to search a listing of Ohio Art Organizations:

<http://www.oac.state.oh.us/Search/OhioArtsOrganizations/SearchOhioArtsOrganizations.asp>

Local Arts Councils in Ohio

Akron

Akron Area Arts Alliance
140 E. Market St.
Akron, OH 44308
Phone: 330-376-8480
akronareaarts@bright.net
www.akronareaarts.org

Archbold

Black Swamp Arts Council
PO Box 452
Archbold, OH 43502
419-445-2722
www.blackswamparts.com

Bellefontaine

Bellefontaine Cultural Arts
166 North Everett
Bellefontaine, OH 43311
Phone: 937-935-6154
<http://bcultural.homestead.com/>

Bowling Green

Bowling Green Area Arts Council
247 N. Prospect St.
Bowling Green, OH 43402
419-352-0597

Cleveland

Beachwood Arts Council
25225 Fairmount Blvd.
Beachwood, OH 44122
216.292.1970
<http://www.beachwoodarts.org>

City of Cleveland-Bureau of
Cultural Affairs
10013 Detroit Avenue
Cleveland, OH 44102
216-664-4183

Orange Community Arts Council
31500 Chagrin Boulevard
Pepper Pike, OH 44125
216-831-5130
www.orangeartcenter.org

Parma Area Fine Arts Council
7001 West Ridgewood Drive
Parma, OH 44129
440-888-4514

Wickliffe Civic Center
900 Worden Road
Wickliffe, OH 44092
440-944-7788
Wicciexdir@aol.com

Central Ohio

Dublin Arts Council
7125 Riverside Drive
Dublin, OH 43016-9586
614-889-7444
www.dublinarts.org

Greater Columbus Arts Council
100 E. Broad St., Ste. 2250
Columbus, OH 43215
614-224-2606
www.gcac.org

Hilliard Arts Council, Inc.
3800 Veterans Memorial Drive
Hilliard, OH 43026
614-527-4407

New Albany Arts Council
PO Box 151
New Albany, OH 43054-0151
614-775-6222
www.naarts.org

Upper Arlington Arts Commission
3600 Tremont Road
Columbus, OH 43221-1595
614-583-5311
www.ua-ohio.net

Village of Groveport
655 Blacklick St.
Groveport, OH 43125
614-836-5301
tbales@groveport.org

Worthington Arts Council
777 Evening Street
Worthington, OH 43085
614-431-0329
<http://www.mcconnellarts.org/wp/>

Dayton
Beavercreek City Offices
Artsventure
Parks and Recreation
789 Orchard Lane
Beavercreek, OH 45434
(937) 427-5514

Culture Works
126 North Main Street, Ste. 210
Dayton, OH 45402-1766
937-222-2787
www.cultureworks.org

Englewood Fine Arts Commission
333 W. National Rd
Englewood, OH 45322
937-836-5929

Eaton
Preble County Arts Council
601 Hillcrest Drive
Eaton, OH 45320
937-456-3999

Elyria
Stocker Arts Center
1005 N. Abbe Road
Elyria, OH 44035
(440) 366-7105
www.Lorainccc.edu

Fayette
Fayette Community Fine Arts
Council
105 E. Main St. Box 355
Fayette, OH 43521
419-237-3111
facopera@fulton-net.com

Findlay
Arts Partnership of Greater
Hancock County
618 South Main Street
Findlay, OH 45840
419-422-3412
www.artspartnership.com

Fostoria

Fostoria Community Arts Council
PO Box 387
Fostoria, OH 44830-0387
419-436-2787
<http://fostoria.org>

Grand Rapids

Grand Rapids Arts Council
PO Box 234
Grand Rapids, OH 43522
419-832-2787

Hillsboro

Highland County Coalition for Arts
7800 Diven Road
Hillsboro, OH 45133
937-393-2945

Ironton

Ironton Council for the Arts
P O Box 234
Ironton, OH 45638
740-533-4541

Jackson

Southern Hills Arts Council
PO Box 149
Jackson, OH 45640-0149
740-286-6355

Jewett

Harrison County Arts Council
4225 Jewett-Scio Road
Jewett, OH 43986
740-946-2805

Lima

Council for the Arts of Greater Lima
PO Box 1124
Lima, OH 45802-1124
419-222-1096

Loveland

Arts & Cultural Council of Greater
Loveland
528 Main St.
Loveland, OH 45140

Marietta

Artsbridge, Inc.
710 Colegate Drive
Marietta, OH 45750-9299
740-350-5204
www.artsbridgeonline.org

Mason

Mason-Deerfield Arts Alliance
5847 Irwin Simpson Road
Mason, OH 45040
(513) 309-8585
www.masonarts.org

Maumee

City of Maumee
400 Conant St
Maumee, OH 43537
419-897-7100

Eastern Maumee Bay Arts Council
P.O. Box 7288
Oregon, OH 43616
419.690.5718
www.Maumeebay.org

Medina

Medina County Arts Council
PO Box 532
Medina, OH 44258
330-725-6443

Napoleon

Henry County Arts Council
125 West Washington Street
Napoleon, OH 43545
www.henrycountyohioarts.org

New Philadelphia

Tuscarawas County Center for the Arts
461 Robinson Drive SE
New Philadelphia, OH 44663
330-339-1404

Perrysburg

Perrysburg Area Arts Council
134 W. S. Boundary St, Suite T
Perrysburg, OH 43551
419-873-ARTS (2787)
Perrysburgarts@aol.com

Piketon

Pike Arts Guild
211 N. Market St
Waverly, Ohio 45690
<http://pikeartsguild.wordpress.com>

Portsmouth

Portsmouth Area Arts Council
PO Box 1258
Portsmouth, OH 45662-1258
740-351-3414

Put-In-Bay

The Put-in-Bay Arts Council
PO Box 15
Put-in-Bay, OH 43456
419-285-3001
pibarts@put-in-bayohio.com

Sidney

Gateway Arts Council
304 S. West Ave.
PO Box 14
Sidney, OH 45365-0014
937-498-2787
artsgate@bright.net

Springfield

Springfield Arts Council
PO Box 745
Springfield, OH 45501
Work Phone: 937/324-2712
www.springfieldartscouncil.org

Stowe

Stowe Arts Commission
City of Stowe
3760 Darrow Road
Stowe, OH 44224
330-688-8206

Strongsville

Arts in Strongsville
PO Box 360765
Strongsville, OH 44136
440-238-3693

Sugarcreek

Community Arts Council
PO Box 503
Sugarcreek, OH 44681
330-852-4182

Swanton

Swanton Area Arts Council
108 N. Main St.
Swanton, OH 43558-1032
419-832-0114

Sylvania

Sylvania Art Commission
City of Sylvania
8425 Sylvania-Metamore Road
Sylvania, OH 43560
419-885-8992

Toledo

Arts Commission of Greater Toledo
1838 Parkwood Ave. Ste 120
Toledo, OH 43624-1059
419-254-2787
www.acgt.org

Arts Council Lake Erie West
1700 N. Reynolds Rd.
Toledo, OH 43615
419-531-2046
Artscouncillew.org

Urbana

Champaign County Arts Council
115 N. Main St. #B
Urbana, OH 43078-1601
937-653-7557
ccac@main-net.com

Warren

Fine Arts Council Trumbull County
PO Box 48
Warren, OH 44482-0048
330-399-1212
www.trumbullarts.org

Waterville

Village of Waterville Arts Council
25 N. Second St.
Waterville, OH 43566
419-878-8107
www.waterville.org

Westlake

Westlake-Westshore Arts Council
PO Box 45189
Westlake, OH 44145-0189
440-617-9616

Wooster

Wayne County Performing Arts
Council
Box 485
Wooster, OH 44691
330-262-6309

Xenia

The Arts Council-Xenia/Greene
County
55 Clifton Rd
Xenia, OH 45385
937-372-2900

Yellow Springs

Yellow Springs Arts Council
PO Box 459
Yellow Springs, OH 45387-0459
937-767-1415
www.ysartscouncil.org

Youngstown

Youngstown Area Arts Council
323 Wick Avenue
Youngstown, OH 44503
330-746-2787

Nonprofit Art Centers

Ashland

Ashland Community Arts Center
PO Box 954
25 East Main Street
Ashland OH 44805
419-289-5950

Ashtabula

Ashtabula Arts Center
2928 West 13th Street
Ashtabula OH 44004-2498
440-964-3396

Athens

Dairy Barn/Southeastern Ohio
Cultural Arts Center
8000 Dairy Lane
PO Box 747
Athens OH 45701
740-592-4981
www.dairybarn.org

Passion Works Studio
21 S. Campbell St.
Athens OH 45701-2697
740-592-6659
www.passionworks.org

Bay Village

Baycrafters Inc.
28795 Lake Road
Huntington Reservation
Cleveland Metroparks
Bay Village OH 44140
216-871-6543

Brecksville

Brecksville Center for the Arts
8997 Highland Dr.
Brecksville OH 44141
440-526-6232
www.brecksville.org

Cambridge

Andrew Kachilla Center for Arts
727 Wheeling Ave.
Cambridge OH 43725
740-432-2432

Canton

Cultural Center for the Arts
1001 Market Avenue North
Canton OH 44702-1097
330-452-4096
www.cantonculturalcenter.org

Chagrin Falls

Chagrin Falls Park Community Center
7060 Woodland Ave.
Chagrin Falls OH 44022
216-247-6030

Valley Art Center
155 Bell Street
Chagrin Falls OH 44022
216-247-7507

Chillicothe

The Pump House Art Gallery
Enderlin Circle - Yoctangee Park
PO Box 1613
Chillicothe OH 45601
740-772-5783

Cincinnati

Arts Consortium of Cincinnati
1515 Linn Street
Cincinnati OH 45214
513-381-0645

Broadway School of Music & the Arts
5415 Broadway Avenue
Cleveland OH 44127
216-641-0630

Contemporary Arts Center
115 East 5th Street
Cincinnati OH 45202
513-345-8400
www.contemporaryartscenter.org

Julia de Burgos Cultural Arts
6519 Loraine Ave.
Cleveland OH 44102
216-961-0057

Enjoy the Arts
1338 Main Street
Cincinnati OH 45210-2333
513-621-4700

Karamu House
2355 East 89th Street
Cleveland OH 44106-3403
216-795-7070

Gabriel's Corner
Salem United Church of Christ
1425 Sycamore St.
Cincinnati OH 45210-2037
513-241-1796

Museum of Contemporary Art
8501 Carnegie Ave.
Cleveland OH 44106-2919
216-421-8671
www.contemporaryart.org

Westwood Town Hall Performing Arts
Center
3017 Harrison Avenue
Cincinnati OH 45211
513-662-9109

Poets' & Writers' League of Greater
Cleveland
12200 Fairhill Rd.
Cleveland OH 44113-2382
216-421-0403

Circleville

ArtsaRound
533 Douglas Drive
Circleville, OH 43113
740-474-7328

SPACES
2220 Superior Viaduct
Cleveland OH 44113
216-621-2314
www.spacesgallery.org

Cleveland

Art on Wheels, Inc.
1284 Riverbed Street
Cleveland OH 44113
216-288-3142

University Circle
10831 Magnolia Drive
Cleveland OH 44106-1887
216-791-3900
www.universitycircle.org

Cleveland Heights

Jewish Community Center of
Cleveland
3505 Mayfield Road
Cleveland Heights OH 44118
216-382-4000

The Wexner Center for the Arts
North High Street at 15th Ave.
Columbus OH 43210
614-292-0330
wexner@cgrg.ohio-state.edu
www.wexarts.org

Columbus

Columbus Association for the
Performing Arts
55 East State Street
Columbus OH 43215
614-469-1045
www.capa.com

Conneaut

Conneaut Community Center for the
Arts
1025 Buffalo Street
Conneaut OH 44030
Work Phone 440/593-5888

Columbus Cultural Arts Center
139 West Main Street
Columbus OH 43215
614-645-7047

Coshocton

Pomerene Center for the Arts
317 Mulberry Street
Coshocton OH 43812
740-622-0326

King Arts Complex
867 Mt. Vernon Avenue
Columbus OH 43203
614-252-5464
www.thekingartscomplex.com

Cuyahoga Falls

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls OH 44221
330-928-8092
www.cvartcenter.org

Leo Yassenoff Jewish Community
Center
1125 College Avenue
Columbus OH 43209
614-231-2731

Dayton

Dayton Cultural Center
216 North Main Street
Dayton, OH 45402-1263
937-223-2489
cultural2@aol.com

Ohio Art League
954 N. High Street
Columbus, OH 43201
614-299-8225
oal@columbus.rr.com

Dayton Visual Arts Center
40 W. Fourth St.
Dayton OH 45402
937-224-3822
www.daytonvisualarts.org

Riverbend Art Center
1301 E. Siebenthaler Avenue
Dayton OH 45414-5357
937-278-0655
www.riverbend-arts.org

Delaware

Delaware County Cultural Arts Center
190 West Winter Street
Delaware OH 43015-2490
740-369-2787
www.artscastle.com

East Cleveland

East Cleveland Community Theater
14108 Euclid Avenue
East Cleveland OH 44112
216-851-8721
ec_theatre@aol.com

Elyria

Stocker Art Center
1005 North Abbe Road
Elyria OH 44035
440-366-4140

Euclid

Shore Cultural Center
291 East 222nd Street
Euclid OH 44123
216-289-8578

Gallipolis

French Art Colony
PO Box 472
Gallipolis, OH 45631
740-446-3834
facart@zoomnet.net

Greenville

Darke County Center for the Arts
Box 718
Greenville OH 45331-0718
937-547-0908

Hamilton

Fitton Center for Creative Arts
101 S. Monument Avenue
Hamilton OH 45011-2833
513-863-8873
www.fittoncenter.org

Kenton

Wolf Creek Center for the Arts of
Hardin County
14166 TR 199
Kenton OH 43326

Kettering

Rosewood Arts Center
2655 Olson Drive
Kettering OH 45420
937-296-0294
www.ketteringoh.org/rosewood

Lakewood

Beck Center for the Arts
17801 Detroit Avenue
Lakewood OH 44107
216-521-2540
www.beckcenter.org

Lima

ArtSpace Lima
PO Box
1948 Lima OH 45802
419-222-1721
www.artspacelima.com

Logan

The Bowen House
PO Box 342
Logan OH 43138
740-385-0344

Mansfield

Mansfield Arts Center
700 Marion Avenue
Mansfield OH 44907
419-756-1700
www.mansfieldartcenter.com

Richland Academy of the Arts
75 N. Walnut Street
Mansfield OH 44902-1211
419-522-8224
www.richlandacademy.com

Marion

Palace Cultural Arts Association
276 W. Center Street
Marion OH 43302-6060
614-383-2101
www.marionpalace.org

Middletown

Middletown Fine Arts Center
130 North Verity Parkway
P.O. Box 441
Middletown OH 45042
513-424-2416
www.middletownfinearts.com

Nelsonville Foothills School of
American Crafts
25 Public Square
Nelsonville OH 45764
740-753-4189
www.foothillsartworks.com

Newark

The Licking County Art Gallery
Box 4277
Newark OH 43055
1-888-349-8031
lcaa@msmisp.com

Painesville

Lake Erie College Fine Arts Dept.
391 Washington Street
Painesville OH 44077
216-352-3361
www.lec.edu

Portsmouth

Southern Ohio Museum & Cultural
Center
PO Box 990
Portsmouth OH 45662
740-354-5629

Springfield

Springfield Museum of Art
107 Cliff Park Road
Springfield OH 45501
937-325-4673

Sylvania

Franciscan Center, Lourdes College
6832 Convent Blvd.
Sylvania OH 43560
419-824-3975
www.franciscancenter.org

Toledo

Collingwood Arts Center
2413 Collingwood
Toledo OH 43620
419-244-2787
www.collingwoodartscenter.org

Toledo Botanical Garden
5403 Elmer Dr.
Toledo OH 43615
419-936-2986
www.toledogarden.org

Toledo Cultural Arts Center
410 Adams Street
Toledo OH 43615
419-242-3490

Troy

Troy-Hayner Cultural Center
301 West Main Street
Troy OH 45373
937-339-0457

Van Wert

Wassenberg Art Center
643 South Washington Street
Van Wert OH 45891
419-238-6837
www.vanwert.com/wassenberg

Warren

Trumbull Art Gallery
PO Box 888
Warren OH 44482
330-395-4876
trumbullartgallery@hotmail.com

Wilberforce

Paul Robeson Cultural & Performing
Arts Center
P.O. Box 1004
Wilberforce OH 45384
937-376-6403

Willoughby

Fine Arts Association
38660 Mentor
Willoughby OH 44094
440-951-7500
www.fineartsassociation.org

Wooster

Wayne Center for the Arts
237 South Walnut Street
Wooster OH 44691-4753
330-264-2787
www.wayneartscenter.org

Youngstown

Oakland Center for the Arts
PO Box 6206
222 W. Boardman St.
Youngstown OH 44501-6206
330-746-0404
www.oaklandartscenter.com

Zanesville

Zanesville Art Center
620 Military Road
Zanesville OH 43701-1533
740-452-0741
www.zanesvilleartcenter.org

Zanesville Artist Colony
534 Putnam Ave
Zanesville, OH 43701
740-453-5192
www.artistcolonyofzanesville.org

Ohio Arts Service Organizations

ARTS ADVOCACY

Ohio Citizens for the Arts
77 South High Street 2nd Floor
Columbus, OH 43215
614-241-4064
www.ohiocitizensforthearts.org

CRAFTS

Ohio Arts & Crafts Guild
PO Box 3080
Lexington, OH 44904
419-884-9622
www.acshowcase.com/oacg/

Ohio Designer Craftsmen Ohio
Craft Museum
1665 West Fifth Avenue
Columbus, OH 43212
614-486-4402
www.ohiocraft.org

DANCE

OhioDance
77 South High Street 2nd Floor
Columbus, OH 43215
614-267-8295
www.ohiodance.org

EDUCATION

Ohio Alliance for Arts Education
77 South High Street 2nd Floor
Columbus, OH 43215
614-241-5329
www.oaae.net

Ohio Art Education Association
1495 Longview Avenue, Suite 202
Mansfield, OH 44906
937-686-8833

Ohio Educational Theatre
Association
1065 E. Main #65
Lebanon, OH 45306

INTERDISCIPLINARY ARTS

Foundation Center - Cleveland
1422 Euclid #1356
Cleveland, OH 44115-2001
www.fdncenter.org

LITERATURE

Cincinnati Writer's Project
PO Box 29920
Cincinnati, OH 45229

Ohio Valley Literary Group
PO Box 336
Belpre, OH 45714-0336

Ohioana Library Association
274 East First Avenue #300
Columbus, OH 43201-3673
www.oplin.lib.oh.us/ohioana

Poets League
PO Box 91801
Cleveland, OH 44101-3801

MULTIDISCIPLINARY

Heritage Ohio
846 E. Main St.
Columbus, OH 43205
614-258-6200
info@heritageohio.org

Ohio Arts Council
727 E Main Street
Columbus, OH 43205
614-466-2613
www.oac.state.oh.us

Ohio Humanities Council
471 East Broad Street #1620
Columbus, OH 43215-3857
www.ohiohumanities.org

MUSEUMS

Association of African American
Museums
PO Box 427
Wilberforce, OH 45384

Intermuseum Conservation
Association
Allen Art Building
83 North Main Street
Oberlin, OH 44074
216-775-7331
www.oberlin.edu

Ohio Museums Association
1982 Velma Ave.
Columbus, OH 43211-1030
614-297-2470
www.ohiomuseums.org

MUSIC

Ohio Music Education Association
www.omea-ohio.org

Early Music America
11421 Bellflower Rd.
Cleveland, OH 44106-3990
www.earlymusic.org

Music Teachers National
Association
441 Vine St., Ste 505
Cincinnati, OH 45202

PRESENTING/TOURING

Ohio Arts Presenters Network
PO Box 10606
Columbus, OH 43201
614/299-0221
www.oapn.org

THEATRE

Ohio Community Theatre
Association
4042 Blendon Point Drive
Gahanna, OH 43230
614-418-9672
info@OCTAonline.org

Ohio Theatre Alliance
77 South High Street, 2nd Floor
Columbus, OH 43215
614-228-1998



About VSA⁶

www.vsarts.org

VSA is an international nonprofit organization founded more than 35 years ago by Ambassador Jean Kennedy Smith to create a society where people with disabilities learn through, participate in, and enjoy the arts. VSA is an affiliate of the John F. Kennedy Center for the Performing Arts and provides programmatic, governance, and financial support to 42 domestic and 52 international affiliates, including Ohio.

Each year 7 million people participate in VSA programs through a nationwide network of affiliates and in 51 countries around the world.

VSA programming and initiatives are guided by four essential principles:

- Every young person with a disability deserves access to high quality arts learning experiences.
- All artists in schools and art educators should be prepared to include students with disabilities in their instruction.
- All children, youth, and adults with disabilities should have complete access to cultural facilities and activities.
- All individuals with disabilities who aspire to careers in the arts should have the opportunity to develop appropriate skills.

Inclusion teaches us that all means all. Everybody. No exceptions. The arts invite people to leave familiar territory, to explore new answers and seek new questions. The arts offer a means to self-expression, communication, and independence. By learning through the arts, students become lifelong learners, experiencing the joy of discovery and exploration, and the value of each other's ideas.

VSA is committed to driving change - changing perceptions and practice, classroom by classroom, community by community, and ultimately society. VSA produces numerous publications geared toward assisting professional and aspiring artists with disabilities.

⁶ © 2003-2007, "About VSA," VSA. <http://www.vsarts.org/x16.xml>

VSA Resources for Artists

View all of VSA's Resources for Artists online at <http://www.vsarts.org/x621.xml>

Careers in the Arts Resources

- www.artpromote.com/resources.shtml
Free business and career resources for artists and craftspeople, includes free gallery templates, legal help, copyright help, job search, and more.
- [The Design, Architecture, Art & Planning Library at the University of Cincinnati in Ohio](#) maintains a well-researched list of references to library resources on art as a career, legal aspects, and the presentation of portfolios.

Books

- [Putting Creativity to Work: Careers in the Arts for People with Disabilities](#) a VSA arts publication dealing with careers in ALL of the arts.
- ***The Art Business Encyclopedia for artists, collectors, dealers, galleries, museums and their attorneys***, by Leonard DuBoff, attorney at law, Allworth Press, 1994. Covers all legal and business aspects of working in the arts including laws, forms, consignment statutes, copyright, prints and multiple images, organizations and more.
- ***Legal Guide for the Visual Artist the Professional's Handbook***, by Tad Crawford, Allworth Press, New York, 1995. Covers Contracts, reproduction rights, moral rights, licensing, copyright, protections for artists, insurance, unique art and limited editions, video, multimedia, studios, leases, taxes, the artist's estate, museums, grants and public support for the arts, artist's groups and organizations for the arts, ethics committee of fair practice, and bibliography.

Copyright Resources for Visual Artists

- Article, [Copyright: An Overview](#) by Stephanie Moore, Director of Visual Arts Initiatives, VSA arts Headquarters
- [Links to organizations](#) providing substantial information online about copyright
- [Articles on Copyright](#)
- [More resources on copyright, trademarks and intellectual property . . .](#)



Ohio Arts Council

Overview

Mission Statement

"The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally and economically."

Vision Statement

"Providing leadership and voice for the arts to transform people and communities."

The Ohio Arts Council was created in 1965 to "foster and encourage the development of the arts and assist the preservation of Ohio's cultural heritage." This is accomplished by the Council in two primary methods; first, through the various grant funding programs that the Council operates to provide support to artists and to make arts activities available to a broad segment of Ohio's public; and secondly, by providing services that help to enhance the growth of the arts. There are a total of 7 different grant programs and a variety of service programs operated by the Council.

visit www.oac.state.oh.us
call 614-466-2613
toll free 1-888-243-8622
TTY/TDD 1-800-750-0750 - Ohio Relay Services

You may also visit the OAC Accessibility page for a list of useful resources for arts organizations and artists both with and without disabilities:

<http://www.oac.state.oh.us/aboutOAC/accessibility.asp>

Ohio Arts Council - Artist Resources⁷

For All Artists:

[Arts Learning Artist Directory](#)

The Arts Learning Artist Directory presents Ohio Arts Council teaching artists that are available for a wide variety of residencies in both school and community settings.

[Artist Opportunities Database](#)

The Artist Opportunities Database is a searchable listing of opportunities for artists that includes call for entries, exhibitions, workshops and commission announcements among other opportunities.

[Ohio Appalachian Artist Directory](#)

The Ohio Appalachian Artist Directory is a searchable listing of artists that live and work in or near Ohio's Appalachian region.

For Visual Artists:

[Ohio Online Visual Artist Registry](#)

The Ohio Online Visual Artist Registry is a free, non-juried registry for any visual artist in the world. The registry is used by curators, collectors and as a resource for the Ohio Percent for Art committees when selecting work for Ohio Percent for Art projects.

For Ohio Creative Writers:

[Ohio Creative Writer's Directory](#)

The Ohio Creative Writer's Directory is a searchable listing of more than 450 fiction and nonfiction writers, playwrights and poets who reside in Ohio.

For Performing Artists:

[Ohio Artists on Tour Directory](#)

The Ohio Artists on Tour Directory presents information about performing artists who are available for touring.

Other non-OAC artist resources you should know about:

[New York Foundation for the Arts](#)

The New York Foundation for the Arts provides a free national information resource for artists in all disciplines and for everyone who supports them in any way. This has a searchable national directory of awards, funding, services and other resources for artists in all disciplines.

[Artists Health Insurance Resource Center](#)

The Artists Health Insurance Resource Center is a by-state listing of resources for health insurance for artists and other individuals. Administered through The Actors Fund, the Artists' Health Insurance Resource Center (AHIRC) provides the arts community with the information necessary to make informed choices about individual and small business group health insurance options available in each state.

⁷ © 2010, "Artist Resources", Ohio Arts Council;
<http://www.oac.state.oh.us/resources/ArtistResources.asp>

Ohio Arts Council – Grant Guidelines

The Ohio Arts Council (OAC) has developed grant programs and services to provide funding and resources that help to sustain individual artists from all disciplines and ensure that the creative contribution by arts professionals remains a vital part of community life across Ohio. The Ohio Arts Council offers grants to individual artists in three main areas:

Individual Excellence Awards

Grants to creative artists for an exceptional body of work

<http://www.oac.state.oh.us/grantsprogs/guidelines/IndividualExcellenceAwards.asp>

Traditional Arts Apprenticeship Program

Supports traditional master artists and apprentices

<http://www.oac.state.oh.us/grantsprogs/guidelines/TraditionalArtsApprenticeship.asp>

Artists with Disabilities Access Program

Specifically for artists with disabilities

<http://www.oac.state.oh.us/grantsprogs/guidelines/ADAP.asp>

As Ohio continues to evolve, artists have a significant role to play. Now more than ever, creativity and innovation are pivotal to our state's ability to compete in the global marketplace. It will take skill and vision to release the potential of our people, communities, and state. Individual artists offer a doorway to the imagination and are the key to the expression of who we are and what we might become. The OAC seeks to be the catalyst to unlock our potential and support individual artists as they reflect our rich past and the promise of the future.

You must read the *Guidelines*, specifically the legal and program requirements before you apply to any of these programs. The OAC now uses the Online Grant Applications system (OLGA); paper applications are now accepted.

The most current *Individual Artist Grant Programs and Services: Guidelines 2010-2011* are included here. For additional information visit:

<http://www.oac.state.oh.us/grantsprogs/default.asp>